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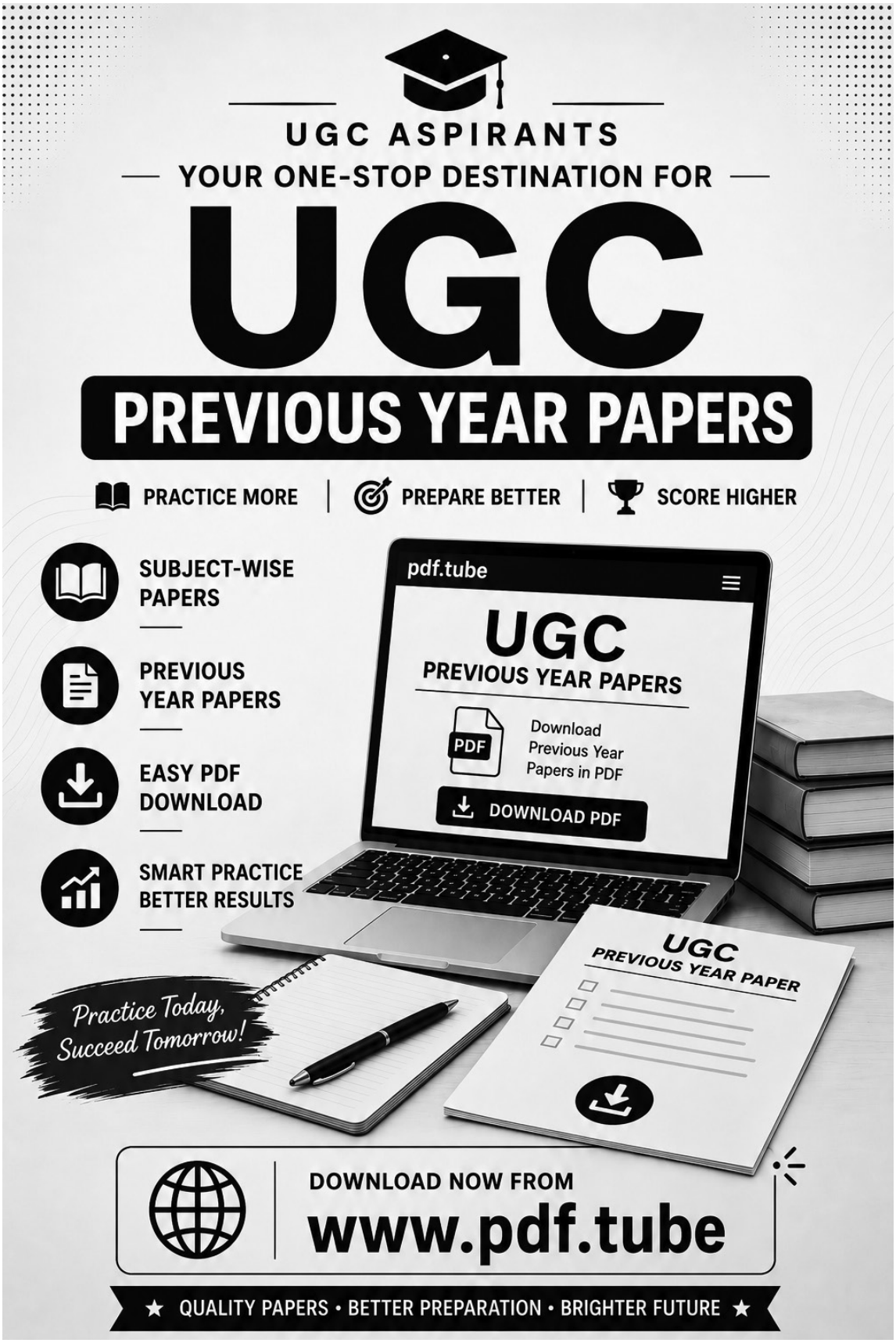

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NET SYLLABUS

Subject: Tribal and Regional Language / Literature

Code No.: (70)

Unit-I : General Ethnology

Definition of Ethnology and its structure
Scope of Study, Main Branches, Utility Field of Study, Relation with other subjects, Modern attitudes, concept of culture and change social system, Economy, religious System, effects of Industrialization and urbanization on tribal development.

Theory of Ethnology: Ethnological study of Tribal and Sadan of Jharkhand and neighbour State.

Unit-II : General Linguistics

Definition of Linguistics, Field of Linguistics and kind of Linguistics. Branches of the Study of Linguistics, Theory of origin of Language, Nature of Language and its characteristics, utility of Language, Development of Language, change and its reasons, Different form of language, classification of languages. Familiar and structural classification, Phonetics, Morphology, Semantics, Syntax, Scripts, Lexicography.

Theory of Linguistics, Linguistic Study of Tribal & Regional languages of Jharkhand and its neighbour state, present problems and directions of

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solution, Tradition of Study, co-relations of Tribal & Regional Languages and study of effects.

Unit-III : Indian Literature

General introduction of Ancient Indian Literature-Vedas, Puraan, Upanisads, Epics, Jain Literature, Buddhist Literature, Odia Literature and Bengla Literature and other Literature.

Ancient and Medieval Indian Literature-Siddha and Nath Literature.

Introduction of Medieval Indian Literature, Bhakti Movement (Alwar Saint, Sagun Bhakti, Nirgun Bhakti, Ram Margi, Krishna Margi, Suphi Saint) Main Poets and study of Riteekalin Poets and their Poetry.
Modern indian literature-introduction of rahasyavad, chhayavad, pargativad and prayogvad. Pre independence and post independence prose and poetry, main poets, authors and their works and contribution.

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Unit-IV : Theory of Literature

Definition of literature, and characteristics, elements of literature, subject matter, feelings, bases of poetic forms, different-poetic forms-Geet, kavya, kavita, khand kavya, drama, novel, story, Essay, short play, one-act play, jivni, reportaz. Samichha, Aalochana, sabda chitra, samaalochana ke swaroop and study of structral forms.
Indian kavya sastra-sabd Shakti, rasa nirupan, sadharni karan, kavya guna, kavya dosh, anlankar-anuprash, yamak, shlesh, vakroyukti, upma, rupak, bharantiman, sandeh, uttprechha, atisayokti, virodhavas, etc.

Chhand-Doha, Chaupai, malini, mandakranta, etc.

Unit-V : Folk Literature of Tribal & Regional Languages

Concept of Folk literature, characteristics, different forms of folk literature-Folk song, folk tale, lok gatha, myth, legend, folk drama, folk dance,

Prakirn sahitya- indioms and phrases, lokokti (proverb), paheli

mantras and its characteristics difference between folk literature and written literature, importance of folk literature and folk culture.

Unit-VI : Culture of Tribal & Regional languages area and their different aspects-definitions of culture, importance, characteristics, festivals, yatras, mela, food, living style, social structure, economical structure, cultural structure, religious structure, behavior, custums etc.

Unit-VII : Arts of Tribal & Regional Languages-Traditional music of Tribal & Regional language areas, Raag-Raagini, style of dance (Different forms of dance) Musical Instruments and performing arts in A.I.R. and Durdarshan. Theory and role of Performance and Broadcasting.

Chitra kala (Bhiti Chitra, Kohbar Kala, Sohrai Penting) murti kala, clay art. Bamboo art. Wood craft, stone art, metal art, silk art, Architect, Paak-Kala and other arts.

Unit-VIII : Poetry of Tribal and Regional Languages, study of structure and form of writing of song, poetry, khand kavya & Epic, muktak kavya, etc.

Study of Ancient, medieval, and modern poets, development and introduction of their authors. Introduction of song and singers.

Unit-IX : Prose Literature of Tribal & Regional Languages-development of prose literature, story, drama, novel, Essay, yatra vritant, sansmaran, rekha chitra, Alochana, samalochana, samichha, jivni, Reportaz etc. and study of their structure and form of writting.

Unit-X : The Heros of Tribal & Regional Languages areas.

Birsa Munda, Bir Budhubagat, Tilka Manjhi, sido kanhu, Chand Bhairo, Shekh Bhikari, Nilamber-Pitamber, Telanga kharia, N.E. Horo, poto

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sardar, Binod Bihari Mahto, Lado Jonko, Kartik Oraon, Jaipal Singh Munda, Pandit Raghunath Murmu , Lakho Bodra, Dr. Ramdayal Munda, Paramveer Albert Ekka. Ramdas Tudu, Sadhu Ram Chand Murmu etc. and their life story, kritiyan and contribution.

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CHAPTER 01
General Ethnology

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1. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Ethnology primarily involves the comparative analysis of different human cultures.
Reason (R): It strictly avoids the historical development of social structures.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

2. Which of the following best defines ethnology within anthropological sciences?
(A) The comparative and analytical study of cultures
(B) The excavation of past material cultures
(C) The biological classification of human genetics
(D) The study of non-human primates

3. Who among the following is widely recognized for contributing to the structural understanding of ethnology?
(A) John Maynard Keynes
(B) B.F. Skinner
(C) Claude Lévi-Strauss
(D) Albert Einstein

4. Match List I with List II regarding anthropological fields and their descriptions:
List I: (Field)
P. Ethnography
Q. Ethnology
R. Archaeology
S. Linguistics
List II: (Description)
1. Material remains
2. Descriptive study of a single culture
3. Language in cultural context
4. Comparative study of cultures
(A) P-4, Q-2, R-3, S-1
(B) P-1, Q-3, R-2, S-4
(C) P-3, Q-1, R-4, S-2
(D) P-2, Q-4, R-1, S-3

5. Identify the correct statement regarding the scope of ethnology.
(A) It is strictly restricted to the social structures of prehistoric societies.
(B) It entirely ignores the socio-cultural dynamics of contemporary urban societies.
(C) It involves the comparative study of kinship, religion, and economy.
(D) It solely relies on quantitative genetic data for its primary analysis.

6. Identify the incorrect statement about the structure of ethnology.
(A) It relies on ethnographic data for comparison.
(B) It isolates cultures as static, unchanging entities.
(C) It formulates theories about cultural dynamics.
(D) It examines cross-cultural variations.

7. Consider the following statements about the scope of ethnological studies:
I. It includes the study of cultural assimilation.
II. It examines the diffusion of cultural traits.
III. It evaluates biological evolution of the human brain.
IV. It analyzes social stratification systems.
Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, and IV only

8. Identify the correct pair regarding ethnological focus.
(A) Structuralism - Study of underlying cultural patterns

(B) Cultural Ecology - Study of biological genetics
(C) Diffusionism - Independent invention of all traits
(D) Functionalism - Focus on historical timelines only

9. Identify the incorrect pair regarding ethnology's structure.
(A) Kinship - Social structure
(B) Myth - Ideological structure
(C) Phonetics - Political structure
(D) Subsistence - Economic structure

10. Consider the following statements about ethnology's scope:
I. It studies the impact of globalization.
II. It investigates indigenous knowledge systems.
III. It maps the human genome strictly.
IV. It addresses cross-cultural dispute resolution.
V. It explores symbolic anthropology.
Which of the above statements are correct?
(A) I, II, IV, and V
(B) I, II, III, and IV
(C) II, III, IV, and V
(D) I, III, IV, and V

11. Which of the following is an exception to the primary domains of ethnology?
(A) Social organization
(B) Cultural evolution
(C) Religious belief systems
(D) Tectonic plate movement

12. What is the most appropriate description of ethnology's utility in modern times?
(A) Preserving diverse cultures in a static and unchanging state
(B) Informing public policy on cultural diversity
(C) Actively eradicating indigenous languages in modern territories
(D) Promoting ethnocentrism within global political interactions

13. Arrange the following approaches in ethnology in their general chronological order of emergence:
I. Neo-evolutionism
II. Classical Evolutionism
III. Post-modernism
IV. Structural Functionalism
Which of the following sequences is correct?
(A) II, IV, I, III
(B) II, I, IV, III
(C) I, II, III, IV
(D) IV, II, I, III

14. A researcher wants to compare the marriage systems of two distinct tribes to find universal kinship patterns. Which competency is being utilized?
(A) Ethnographic fieldwork
(B) Archaeological excavation
(C) Biological profiling
(D) Ethnological synthesis

15. Given below are two statements regarding ethnology:
Statement I: Ethnology synthesizes data collected through ethnography.
Statement II: Ethnology does not attempt to formulate generalized laws of human behavior.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

16. Read the following scenario and answer the question.
A development agency implements a uniform housing policy in a tribal area without studying their traditional spatial organization, leading to the abandonment of the new houses. What ethnological principle was ignored?
(A) Genetic determinism
(B) Cultural relativism and spatial ecology
(C) Linguistic divergence
(D) Prehistoric migration patterns

17. How is the concept of 'cultural relativism' applied in modern ethnological studies?
(A) By judging other cultures using one's own subjective cultural standards
(B) By evaluating cultural practices within their own specific context
(C) By standardizing all cultural practices

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according to global norms
(D) By proving one culture's inherent superiority over another community

18. What is the primary cause of ethnocentrism, and its effect on ethnological research?
(A) Cause: Cultural conditioning; Effect: Biased interpretation of other cultures
(B) Cause: Objective training; Effect: Production of unbiased and empirical data
(C) Cause: Globalization; Effect: Homogenization of various research data sets
(D) Cause: Cultural relativism; Effect: Accurate cross-cultural scientific analysis

19. Define 'Social Structure' in the context of ethnology.
(A) The physical layout of a village
(B) The biological hierarchy of a population
(C) The patterned social arrangements in society
(D) The chronological timeline of a civilization

20. Which term refers to the insider's perspective in ethnological research?
(A) Etic
(B) Ethnocentric
(C) Egocentric
(D) Emic

21. Identify the correct statement regarding the main branches of ethnology.
(A) It exclusively consists of biological anthropology.
(B) It rejects the study of psychological dimensions of culture.
(C) It includes sub-fields like economic and political anthropology.
(D) It merges completely with physical geography.

22. Identify the incorrect statement about the utility field of ethnology.
(A) It aids in resolving cross-cultural conflicts.
(B) It focuses solely on creating profit for multinational corporations.
(C) It helps in designing culturally appropriate health interventions.
(D) It contributes to the preservation of indigenous rights.

23. Identify the correct pair regarding branches of ethnology.
(A) Economic Anthropology - Study of human anatomy
(B) Cognitive Anthropology - Study of ancient pottery
(C) Ecological Anthropology - Study of language syntax
(D) Political Anthropology - Study of power and social control

24. Identify the incorrect pair regarding the utility of ethnology.
(A) Medicine - Ignoring traditional healing practices
(B) Public Policy - Culturally informed governance
(C) Education - Designing inclusive curricula
(D) Law - Understanding customary legal systems

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25. All of the following are considered main branches of ethnology EXCEPT:
(A) Social Anthropology
(B) Cultural Anthropology
(C) Quantum Physics
(D) Psychological Anthropology

26. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Ethnology maintains a strong relationship with sociology.
Reason (R): Both disciplines analyze social behavior, institutions, and structures.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

27. Which of the following best describes the modern attitude of ethnology towards indigenous communities?
(A) Viewing them as backward subjects to be civilized
(B) Isolating them completely from modern discourse
(C) Ignoring their intellectual property rights
(D) Treating them as active participants and co-

researchers

28. A researcher applies ethnological methods to resolve a labor dispute involving migrant workers from different cultural backgrounds. This demonstrates competency in:
(A) Biological Taxonomy
(B) Applied Ethnology
(C) Palaeontology
(D) Classical Archaeology

29. Match List I with List II regarding ethnology's relation with other subjects:
List I: (Subject)
P. Psychology
Q. History
R. Economics
S. Geography
List II: (Connection)
1. Traces the chronological evolution of societies
2. Studies the spatial distribution of cultures
3. Analyzes systems of production and exchange
4. Examines personality and culture interactions
(A) P-1, Q-2, R-4, S-3
(B) P-3, Q-4, R-2, S-1
(C) P-4, Q-1, R-3, S-2
(D) P-2, Q-3, R-1, S-4

30. Given below are two statements regarding the interdisciplinary nature of ethnology:
Statement I: Ethnology is entirely independent and borrows no concepts from psychology.
Statement II: The culture and personality school relies heavily on psychological concepts.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

31. Read the following scenario and answer the question.
An ethnologist collaborates with a botanist to study how a local tribe uses forest flora for medicinal purposes. This interdisciplinary approach is best categorized under:
(A) Ethnobotany
(B) Ethnomusicology
(C) Palaeobotany
(D) Linguistic anthropology

32. Consider the following statements on the relation of ethnology with other disciplines:
I. It shares a focus on human society with sociology.
II. It utilizes historical archives for ethnohistory.
III. It applies economic theories to understand tribal exchange systems.
IV. It strictly avoids geographical determinism theories.
Which of the above statements are correct?
(A) II, III, and IV only
(B) I, II, and III only
(C) I, III, and IV only
(D) I, II, and IV only

33. The application of ethnological knowledge to solve practical human problems is referred to as:
(A) Theoretical Ethnology
(B) Applied Anthropology
(C) Pure Sociology
(D) Abstract Ethnography

34. What is the primary cause for the shift towards modern ethical guidelines in ethnological research?
(A) Past exploitation and harm caused to studied communities
(B) The desire to patent indigenous knowledge for commercial gains
(C) The global reduction of research funding in social sciences
(D) The lack of technological tools for modern empirical study

35. Consider the following statements regarding modern attitudes in ethnology:
I. Emphasis on informed consent.
II. Recognition of indigenous rights over data.
III. Reflexivity by the researcher.
IV. Promotion of ethnocentric biases.
V. Collaborative research designs.
Which of the above statements are correct?
(A) II, III, IV, and V
(B) I, III, IV, and V
(C) I, II, III, and V

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(D) I, II, IV, and V

36. Define 'Culture' as understood in classical ethnology.
(A) The biological traits and genetic markers inherited from biological parents.
(B) The economic output and gross domestic product of a modern nation-state.
(C) The fine arts, literature, and classical music traditions of a society.
(D) The complex whole which includes knowledge, belief, art, morals, law, and custom

37. Who provided the foundational definition of culture in 1871?
(A) Franz Boas
(B) Bronisław Malinowski
(C) E.B. Tylor
(D) A.R. Radcliffe-Brown

38. Identify the correct statement regarding social change.
(A) Social change occurs exclusively through the medium of violent political revolutions.
(B) Alteration of social interactions, institutions, and structures over time
(C) Tribal societies remain entirely immune to any form of external social change.
(D) Social change is always a meticulously planned and highly predictable social process.

39. Identify the incorrect statement about the concept of culture.
(A) Culture is learned and transmitted.
(B) Culture is symbolic.
(C) Culture is shared among members of a group.
(D) Culture is static and entirely resistant to change.

40. Identify the correct pair regarding cultural concepts.
(A) Enculturation - Learning one's own culture during childhood
(B) Acculturation - Complete loss of original culture immediately
(C) Diffusion - Independent invention of traits
(D) Assimilation - Maintaining absolute cultural distinctiveness

41. Identify the incorrect statement about mechanisms of social change.
(A) Innovation - Creation of a new cultural trait
(B) Diffusion - Spread of traits from one culture to another
(C) Acculturation - Change resulting from continuous firsthand contact
(D) Syncretism - Strict separation of distinct cultural beliefs

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42. All of the following are characteristics of a social system EXCEPT:
(A) Interdependence of parts
(B) Total isolation of constituent units
(C) Equilibrium and boundary maintenance
(D) Ordered relationships

43. Which concept best explains the process by which a tribal community integrates elements of a dominant culture while retaining its core identity?
(A) Marginalization
(B) Extinction
(C) Segregation
(D) Syncretism / Transculturation

44. A researcher observes that the introduction of cash crops has altered the traditional reciprocal exchange system of a tribe. This demonstrates competency in understanding:
(A) Economic anthropology and social change
(B) Religious syncretism
(C) Linguistic shift
(D) Biological adaptation

45. Given below are two statements regarding social systems:
Statement I: Changes in the economic system of a tribe rarely affect its social system.
Statement II: A social system is an interconnected web, where change in one institution triggers changes in others.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

46. Read the following scenario and answer the question.
A tribe migrates to an urban area. Over two generations, they lose their native language and adopt the mainstream urban language, though they still celebrate traditional festivals. This is a case of:
(A) Complete assimilation
(B) Partial acculturation and linguistic shift
(C) Cultural isolation
(D) Reverse diffusion

47. Applying the concept of 'cultural lag', what happens when a tribe adopts mobile phones (material culture) but lacks the normative rules for digital privacy (non-material culture)?
(A) Instant social equilibrium
(B) A period of maladjustment and social friction
(C) Immediate abandonment of the technology
(D) Perfect technological determinism

48. What is the primary cause of cultural diffusion, and its effect on a social system?
(A) Cause: Cross-cultural contact; Effect: Integration of new traits
(B) Cause: Geographic isolation; Effect: Stagnation
(C) Cause: Genetic mutation; Effect: Biological evolution
(D) Cause: Strict ethnocentrism; Effect: Loss of traits

49. Define 'Economy' in the context of ethnological studies of tribal societies.
(A) The exclusive use of standardized currency
(B) The hoarding of wealth for individual prestige
(C) The system of production, distribution, and consumption of resources
(D) The functioning of global stock markets

50. Which form of exchange is most characteristic of traditional, egalitarian tribal societies?
(A) Market exchange
(B) Capitalism
(C) Redistributive taxation
(D) Generalized reciprocity

51. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Substantivism argues that tribal economies are embedded in social institutions.
Reason (R): Tribal economic choices are primarily driven by profit maximization rather than kinship obligations.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

52. What is the defining characteristic of a 'Potlatch' system?
(A) Accumulation of capital for market investment
(B) Competitive feasting and gift-giving to gain prestige
(C) Barter system based solely on equal economic value
(D) Centralized state taxation

53. Which ethnologist is heavily associated with the study of the Kula Ring, a complex system of exchange?
(A) Franz Boas
(B) Marcel Mauss
(C) Bronisław Malinowski
(D) E.E. Evans-Pritchard

54. Match List I with List II regarding economic exchange systems:
List I: (Exchange System)
P. Generalized Reciprocity
Q. Balanced Reciprocity
R. Negative Reciprocity
S. Redistribution
List II: (Description)
1. Exchange with expectation of immediate return of equal value
2. Centralized collection and reallocation of resources
3. Giving without expectation of immediate return
4. Attempting to get something for nothing
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-4, R-1, S-3

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(D) P-3, Q-1, R-4, S-2

55. Identify the correct statement regarding shifting cultivation (Jhum).
(A) It involves permanent, intensive irrigation techniques in settled valleys.
(B) It relies heavily on chemical fertilizers and mechanized farming tools.
(C) Agricultural system characterized by rotating field use
(D) It is only practiced in arid desert regions with low rainfall levels.

56. Identify the incorrect statement about tribal economies.
(A) They often lack a generalized, all-purpose currency.
(B) Kinship plays a minimal role in organizing labor.
(C) Land is frequently owned communally rather than individually.
(D) Subsistence production is the primary goal.

57. Consider the following statements about religious systems in ethnology:
I. Animism involves the belief in spiritual beings.
II. Totemism establishes a mystical relationship with a natural object.
III. Magic is entirely identical to religion in its approach to the supernatural.
IV. Shamanism involves a part-time religious practitioner mediating with spirits.
Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, and IV only

58. Identify the correct pair regarding religious concepts.
(A) Animatism - Belief in a generalized, impersonal supernatural power (Mana)
(B) Polytheism - Belief in a single, supreme deity
(C) Monotheism - Belief in multiple specialized gods
(D) Fetishism - Rejection of all material objects in worship

59. Identify the incorrect pair regarding religious practitioners.
(A) Priest - Full-time, formally trained religious specialist
(B) Shaman - Trance-based mediator with the spirit world
(C) Sorcerer - One who practices magic for beneficial community harvests only
(D) Prophet - Charismatic founder of a new religious movement

60. Consider the following statements about the effects of industrialization on tribal communities:
I. It often leads to displacement and land alienation.
II. It uniformly increases the traditional ecological knowledge of the tribe.
III. It alters traditional occupational structures.
IV. It promotes out-migration to urban centers.
V. It always strengthens traditional kinship ties.
Which of the above statements are correct?
(A) I, III, and IV
(B) I, II, and V
(C) II, IV, and V
(D) I, III, and V

61. All of the following are common impacts of urbanization on tribal development EXCEPT:
(A) Disruption of traditional social control mechanisms
(B) Shifts from communal to individualistic values
(C) Exposure to mainstream health and education systems
(D) Complete isolation from market economies

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62. Which of the following is the most appropriate indicator of successful, inclusive tribal development in an industrializing zone?
(A) Forced and rapid assimilation into the mainstream industrial labor force.
(B) Development plans integrating customary rights and livelihood security
(C) Relocation to new areas without providing any form of economic compensation.
(D) Eradication of tribal dialects in favor of standardized national languages.

63. Arrange the typical stages of displacement due to industrialization in chronologically occurring order:
I. Planning and land acquisition by authorities
II. Disruption of traditional livelihoods
III. Arrival of industrial project proposals
IV. Resettlement and cultural readjustment
Which of the following sequences is correct?
(A) I, III, II, IV
(B) III, I, II, IV
(C) III, II, I, IV
(D) I, II, III, IV

64. A sociologist observes that a tribe displaced by a dam project exhibits high levels of alcoholism and community conflict in their new settlement. This requires competency in analyzing:
(A) Social disorganization and trauma of displacement
(B) Linguistic revitalization
(C) Genetic bottlenecks
(D) Ritual purity laws

65. Given below are two statements regarding urbanization:
Statement I: Urbanization exposes tribal youth to new educational and employment opportunities.
Statement II: Urbanization completely eliminates tribal identity within the first generation.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

66. Read the following scenario and answer the question.
The establishment of heavy industries in certain regions led to an influx of outsiders, severely impacting the local socio-economic dynamics of indigenous tribes. The core ethnological issue highlighted here is:
(A) The inherent superiority of modern industrial culture over tradition.
(B) In-group/Out-group resource competition and cultural marginalization
(C) The natural and statistical decline of tribal birth rates in the area.
(D) Peaceful and voluntary cultural assimilation into the new urban landscape.

67. How does the application of 'Cultural Ecology' explain the impact of industrialization on forest-dwelling tribes?
(A) By showing that tribes inherently hate modern technology in all its various forms.
(B) Analyzing how forest destruction dismantles subsistence and social structure
(C) By proving that industrialization is environmentally neutral across different regions.
(D) By focusing solely on linguistic changes resulting from new social interactions.

68. What is a primary cause of tribal land alienation in urbanizing regions, and its effect?
(A) Cause: Strict enforcement of tribal land rights; Effect: Economic prosperity
(B) Cause: Loopholes in land protection laws and debt traps; Effect: Marginalization and poverty
(C) Cause: Tribal preference for apartment living; Effect: Rapid modernization
(D) Cause: Government land grants; Effect: Expansion of tribal territories

69. Define the 'Theory of Ethnology'.
(A) Explanatory frameworks used to understand cultural similarities and differences
(B) It is a mathematical model for predicting population growth in urban centers.
(C) It is the geological study of rock formations and their historical layers.
(D) It is a set of rules for standardizing all languages across different nations.

70. Which theory posits that all societies pass through the same distinct evolutionary stages?
(A) Unilineal Evolution
(B) Historical Particularism
(C) Structuralism
(D) Post-modernism

71. Identify the correct statement regarding Historical Particularism.
(A) It was founded by E.B. Tylor.
(B) It argues that each culture has its own

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unique history and development path.
(C) It supports the idea of unilineal evolution.
(D) It ignores fieldwork completely.

72. Identify the incorrect statement about Functionalism.
(A) It views society as a complex system whose parts work together to promote solidarity.
(B) Bronisław Malinowski is a key figure in this school.
(C) It addresses how cultural practices serve human biological and psychological needs.
(D) It focuses heavily on the origins and historical timeline of cultural traits.

73. Identify the correct pair regarding ethnological theories.
(A) Franz Boas - Historical Particularism
(B) L.H. Morgan - Structural Functionalism
(C) A.R. Radcliffe-Brown - Unilineal Evolution
(D) Claude Lévi-Strauss - Neo-evolutionism

74. Identify the incorrect pair regarding ethnological theories.
(A) Cultural Materialism - Marvin Harris
(B) Symbolic Anthropology - Clifford Geertz
(C) Structuralism - Claude Lévi-Strauss
(D) Diffusionism - Bronisław Malinowski

75. Which theoretical approach is an exception to the idea that culture is primarily an adaptive mechanism to the physical environment?
(A) Cultural Ecology
(B) Cultural Materialism
(C) Symbolic/Interpretive Anthropology
(D) Neo-evolutionism

76. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Structural functionalism emphasizes the maintenance of social order.
Reason (R): It assumes that social institutions exist primarily to resolve historical conflicts.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

77. Which concept is best associated with studying how diverse ethnic groups in a specific region have historically interacted and shared cultural elements?
(A) Cultural Symbiosis
(B) Absolute Isolationism
(C) Genetic Drift
(D) Unilineal Evolution

78. A researcher evaluating the folklore of indigenous tribes to trace migration routes is demonstrating competency in:
(A) Ethnomusicology
(B) Ethnohistory
(C) Biological profiling
(D) Economic modelling

79. Match List I with List II regarding regional tribes and their characteristics:
List I: (Tribe)
P. Santhal
Q. Munda
R. Oraon
S. Asur
List II: (Characteristic)
1. Traditionally associated with iron smelting
2. Dravidian speaking tribe
3. Perform the Baha and Sohrai festivals
4. Khuntkatti land system
(A) P-4, Q-3, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-4, R-2, S-1

80. Given below are two statements regarding indigenous populations:
Statement I: Sadans are non-tribal, Indo-Aryan speaking indigenous people of Jharkhand.
Statement II: Sadans historically had no cultural or economic interaction with local tribal populations.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

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81. Read the following scenario and answer the question.
The 'Sarna' religious code is demanded by several tribal groups to distinguish their indigenous belief systems from major organized religions. This movement reflects a desire to:
(A) Preserve distinct religious identity and seek institutional recognition
(B) Assimilate completely into organized Hinduism and its various sub-sects.
(C) Abandon all animistic practices in favor of a strictly atheistic worldview.
(D) Migrate to urban metropolitan cities in search of modern employment sectors.

82. Consider the following statements about the Oraon tribe:
I. They belong to the Dravidian linguistic family.
II. Their traditional youth dormitory is called 'Dhumkuria'.
III. They traditionally practiced matriliny.
IV. Their supreme deity is Dharmesh.
Which of the above statements are correct?
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

83. Applying the concept of 'Sanskritization', how might a marginalized tribe alter its practices to gain social mobility?
(A) By reverting to ancient hunting-gathering methods
(B) By inventing a completely new synthetic language
(C) By adopting the dietary and ritual practices of higher castes
(D) By isolating themselves in deep forests

84. What was a primary cause of the Santhal Rebellion (Hul) in 1855, and its effect?
(A) Cause: Exploitation by moneylenders and colonial policies leading to violent uprising
(B) Cause: Religious conversion to a foreign faith resulting in a peaceful treaty.
(C) Cause: Rapid industrialization of the region leading to massive urban migration.
(D) Cause: Intense inter-tribal warfare resulting in significant local depopulation.

85. Consider the following statements about the Munda tribe's social system:
I. They practice a patrilineal descent system.
II. The 'Parha' system is their traditional political organization.
III. They speak an Austroasiatic language.
IV. They strictly avoid agricultural practices.
V. 'Singbonga' is their chief deity.
Which of the above statements are correct?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

86. Define the 'Khuntkatti' system found among the Mundas.
(A) Traditional system of communal land ownership by the original forest clearers
(B) A system of bonded labor found in industrial mining sectors of the state.
(C) A modern industrial tax system implemented by the central government.
(D) A religious festival celebrating the harvest of minor forest produce items.

87. Who are the 'Sadans' in the ethnological context of Jharkhand?
(A) Recent migrants from South India
(B) British colonial administrators
(C) Nomadic pastoralists from the Himalayas
(D) The indigenous, non-tribal communities living alongside tribes

88. Identify the correct statement regarding the linguistic profile of Jharkhand's tribes.
(A) Santhali is an Austroasiatic language recognized in the Eighth Schedule.
(B) All tribes in Jharkhand speak languages belonging exclusively to the Dravidian family.
(C) Indo-Aryan languages are not spoken by any indigenous group residing in the state.
(D) Tribal languages have entirely replaced Hindi as the primary tongue in urban centers.

89. Identify the incorrect statement about the tribal economy of Jharkhand.
(A) Historically, many relied on forest produce and agriculture.
(B) Some tribes, like the Asur, have a legacy of

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traditional iron-smelting.
(C) Industrialization in places like Jamshedpur and Bokaro had zero impact on tribal land.
(D) Periodic markets (Haats) play a crucial role in the local economy.

90. Identify the correct pair regarding tribal youth dormitories in Jharkhand.
(A) Oraon - Giti O
(B) Munda - Dhumkuria
(C) Santhal - Ghotul
(D) Oraon - Dhumkuria

91. Identify the incorrect pair regarding tribal festivals in Jharkhand.
(A) Sarhul - Festival of flowers, worshipping the Sal tree
(B) Karma - Celebration of nature and the Karam tree
(C) Sohrai - Winter festival celebrating cattle
(D) Bihu - Traditional New Year festival of the Santhals

92. All of the following are recognized Particularly Vulnerable Tribal Groups (PVTGs) in Jharkhand EXCEPT:
(A) Birhor
(B) Korwa
(C) Santhal
(D) Asur

93. What is the most appropriate description of the relationship between Tribes and Sadans in Jharkhand?
(A) They share a long history of cultural, linguistic, and economic symbiosis.
(B) They exist in complete isolation from one another.
(C) The Sadans are historically the colonial masters of the tribes.
(D) They share identical religious and kinship structures without variation.

94. A researcher wants to understand the modern political mobilization of Jharkhand's tribes. Which ethnological competency is required?
(A) Understanding ethnopolitics, identity formation, and historical grievances
(B) Analysis of kinship terminology and familial structures only.
(C) Measurement of cranial capacities of individuals in the population.
(D) Deciphering ancient cave paintings found in the plateau regions.

95. Given below are two statements regarding land protection laws:
Statement I: The Chotanagpur Tenancy (CNT) Act was enacted to protect the land rights of the tribal population.
Statement II: The CNT Act completely stopped all forms of land alienation in Jharkhand.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

96. Read the following scenario and answer the question.
A mining project in a tribal-dominated area promises jobs, but the local tribe protests, citing the destruction of their sacred groves (Sarna). This conflict represents a clash between:
(A) Industrial capital development and indigenous spiritual ecology
(B) Two competing indigenous tribes fighting over traditional boundaries.
(C) Modern medical intervention and traditional indigenous healing methods.
(D) Linguistics research and the economic outcomes of mining production.

97. Applying ethnological theories, how would a Marxist anthropologist analyze the effects of industrialization on regional tribes?
(A) Exploitation of tribal labor and extraction of resources by a capitalist core
(B) As a natural progression of evolutionary stages in human civilization.
(C) As the functional maintenance of social equilibrium in a changing state.
(D) As a purely symbolic exchange of cultural values between different groups.

98. What is the cause of language endangerment among smaller tribes, and its effect?
(A) Cause: Dominance of regional languages in education leading to loss of traditional

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knowledge
(B) Cause: Biological mutations in the vocal cords of the tribal populations over time.
(C) Cause: Strict isolation policies that prevent communication with the outside world.
(D) Cause: Rapid overpopulation in tribal areas resulting in the creation of new dialects.

99. Define 'Ethnography' in relation to Ethnology.
(A) Ethnography is the theoretical generalization; ethnology is the actual fieldwork.
(B) They are identical terms with no scientific distinction in the social sciences.
(C) Ethnography deals with physical anthropology and biological evolution only.
(D) Ethnography is descriptive study; ethnology is comparative analysis

100. Who is considered the pioneer of the intensive ethnographic fieldwork method, known as participant observation?
(A) Bronisław Malinowski
(B) E.B. Tylor
(C) L.H. Morgan
(D) Sigmund Freud

101. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Participant observation requires the ethnographer to immerse themselves in the daily lives of the subjects.
Reason (R): It enables the researcher to capture the 'emic' perspective of the culture.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

102. Which of the following defines 'Kinship' in ethnology?
(A) A network of social relationships based on blood and marriage
(B) The study of ancient human fossils
(C) The economic stratification of modern cities
(D) A strict code of criminal law

103. The rule of marriage that requires a person to marry outside their own specified group (like a clan) is called:
(A) Endogamy
(B) Exogamy
(C) Polygyny
(D) Polyandry

104. Match List I with List II regarding family structures:
List I: (Structure)
P. Nuclear Family
Q. Extended Family
R. Joint Family
S. Matrifocal Family
List II: (Description)
1. Siblings, their spouses, and children living together
2. Mother and her children as the core
3. Parents and their unmarried children
4. Multiple generations living under one roof
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

105. Identify the correct statement regarding cross-cousin marriage.
(A) It involves marriage between children of a brother and a sister.
(B) It involves marriage between children of two brothers.
(C) It is strictly forbidden in all tribal societies.
(D) It is synonymous with parallel-cousin marriage.

106. Identify the incorrect statement about descent systems.
(A) Patrilineal descent traces kinship through the male line.
(B) Matrilineal descent implies that women hold supreme political power (matriarchy).
(C) Bilateral descent traces kinship through both parents equally.
(D) A lineage is a corporate descent group whose members can trace their genealogical links.

107. Consider the following statements about marriage payments:
I. Bride price involves the transfer of wealth

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from the groom's family to the bride's family.
II. Dowry involves wealth moving from the bride's family to the groom's family.
III. Bride service requires the groom to work for the bride's family.
IV. Bride price is meant to degrade the status of women in tribal societies.
Which of the above statements are correct?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, III, and IV only

108. Identify the correct pair regarding post-marital residence rules.
(A) Neolocal - Couple establishes a new, independent household
(B) Patrilocal - Couple lives with or near the bride's parents
(C) Matrilocal - Couple lives with or near the groom's parents
(D) Avunculocal - Couple lives with the groom's father

109. Identify the incorrect pair regarding types of marriage.
(A) Monogamy - One spouse at a time
(B) Polygyny - One man married to multiple women
(C) Levirate - A man marries his deceased wife's sister
(D) Polyandry - One woman married to multiple men

110. Consider the following statements on tribal economy and kinship:
I. In many tribes, kinship organizes labor for agriculture.
II. Land is often owned by the clan or lineage rather than the individual.
III. Economic production is highly industrialized and separated from family life.
IV. Reciprocity is deeply embedded in kinship obligations.
V. Elders hold ritual and economic authority in the lineage.
Which of the above statements are correct?
(A) I, II, IV, and V
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, III, and IV

111. Which of the following is an exception to the characteristics of a typical hunting and gathering society?
(A) Small band size
(B) Nomadic or semi-nomadic lifestyle
(C) Division of labor primarily based on age and sex
(D) High degree of social stratification and class division

112. What is the most appropriate reason for studying traditional ecological knowledge (TEK) in modern ethnology?
(A) Informing sustainable resource management and conservation strategies
(B) To prove that primitive societies were entirely unscientific in nature.
(C) To strictly commercialize tribal medicines for the global drug market.
(D) To replace modern empirical science entirely with mythical narratives.

113. Arrange the following economic subsistence strategies in the general chronological order of their evolutionary emergence in human history:
I. Intensive Agriculture
II. Foraging (Hunting-Gathering)
III. Industrialism
IV. Pastoralism / Horticulture
Which of the following sequences is correct?
(A) II, IV, I, III
(B) II, I, IV, III
(C) IV, II, I, III
(D) I, II, IV, III

114. Assessing the impact of a new cash crop on a tribe's traditional reciprocal exchange requires competency in:
(A) Structural Linguistics
(B) Archaeological Anthropology
(C) Forensic Anthropology
(D) Economic Anthropology

115. Given below are two statements regarding human classification:
Statement I: Anthropologists generally agree that 'race' is a biologically valid and distinct scientific category for humans.
Statement II: 'Ethnicity' refers to cultural

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identification based on shared heritage, language, and customs.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

116. Read the following scenario and answer the question.
A policy bans shifting cultivation to protect forests. Local tribes suffer food shortages and cultural loss, as rituals are tied to the agricultural cycle. The policy failed to account for:
(A) The superior efficiency of chemical farming
(B) The embeddedness of economy in tribal culture and religion
(C) The tribe's desire to become urban laborers
(D) The biological evolution of the forest

117. Applying the concept of 'Revitalization Movements', how does a marginalized tribe typically respond to intense cultural stress and domination?
(A) Initiating organized efforts to construct a more satisfying culture
(B) By immediately dying out as a population due to lack of resources.
(C) By conquering the dominant society militarily through guerrilla warfare.
(D) By giving up all spiritual beliefs and adopting a secular global view.

118. What is a primary cause of 'Cargo Cults' in Melanesia, and its effect?
(A) Exposure to Western material wealth leading to rituals to attract goods
(B) Introduction of modern universities leading to very high literacy rates.
(C) Rapid climate change forcing the population to migrate to the mountains.
(D) Sudden overpopulation leading to the adoption of strict birth control rituals.

119. Define 'Rite of Passage' in ethnology.
(A) A geographical pathway used for migration
(B) A ritual marking the transition from one social status to another
(C) A legal document granting land rights
(D) The economic transaction during market exchange

120. Which anthropologist formally outlined the three stages (separation, liminality, incorporation) of a rite of passage?
(A) Victor Turner
(B) Claude Lévi-Strauss
(C) Clifford Geertz
(D) Arnold van Gennep

121. Identify the correct statement regarding 'Liminality'.
(A) It is the stage where an individual holds absolute power in society.
(B) It is an ambiguous, transitional state in a rite of passage.
(C) It only applies to economic transactions.
(D) It refers to the final integration back into society.

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122. Identify the incorrect statement about tribal political systems.
(A) They are often uncentralized and egalitarian.
(B) Chiefdoms are highly egalitarian with no status differentiation.
(C) Leadership in a band is usually based on influence rather than coercive power.
(D) Tribal societies often use mechanisms like mediation and consensus for dispute resolution.

123. Identify the correct pair regarding political organizations.
(A) Tribe - Segmentary lineage system, temporary leadership
(B) Band - Centralized state authority with police
(C) Chiefdom - Egalitarian, nomadic foragers
(D) State - Kinship is the sole basis of social order

124. Identify the incorrect pair regarding social control mechanisms in tribes.
(A) Ostracism - Formal state imprisonment
(B) Witchcraft accusations - Mechanism for releasing social tension and enforcing norms
(C) Song duels - Non-violent conflict resolution (e.g., among Inuit)

(D) Council of elders - Mediation and consensus building

125. All of the following are characteristics of 'State' level political organizations EXCEPT:
(A) Centralized government
(B) Monopoly on the legitimate use of force
(C) Formal legal structures and bureaucracy
(D) Total reliance on kinship for political succession in all cases

126. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Anthropologists study magic to understand how societies cope with uncertainty and anxiety.
Reason (R): Magic provides an illusion of control over unpredictable events.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

127. Which of the following is the most appropriate distinction between 'Witchcraft' and 'Sorcery' in classical ethnology?
(A) Witchcraft requires material objects; sorcery relies on psychic power.
(B) Witchcraft is an innate, psychic ability; sorcery involves learned rituals and spells.
(C) Witchcraft is always beneficial; sorcery is always harmful.
(D) There is no distinction; they are identical terms.

128. An ethnologist mapping the spread of a specific myth across different tribes to establish their historical connections is demonstrating competency in:
(A) Structural functional analysis
(B) Diffusionist and comparative folklore analysis
(C) Genetic sequencing
(D) Economic input-output modeling

129. Match List I with List II regarding theoretical concepts:
List I: (Concept)
P. Cultural Relativism
Q. Ethnocentrism
R. Holism
S. Cultural Materialism
List II: (Description)
1. Analyzing a culture as an integrated whole
2. Judging others by one's own cultural standards
3. Evaluating cultural practices in their own context
4. Prioritizing infrastructure (technology/ economy) as the primary driver of culture
(A) P-3, Q-2, R-1, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-1, Q-4, R-3, S-2
(D) P-4, Q-1, R-2, S-3

130. Given below are two statements regarding cultural concepts:
Statement I: The concept of a 'culture area' refers to a geographic region where cultures share many traits.
Statement II: The culture area concept was heavily utilized by the British Functionalist school.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

131. Read the following scenario and answer the question.
The introduction of wage labor in a tribal village led to young men earning cash, bypassing the traditional authority of the elders who controlled land. Consequently, the village council's authority declined. This illustrates:
(A) The strengthening of traditional gerontocracy
(B) How economic changes directly disrupt political and social structures
(C) The biological adaptation to wage labor
(D) A revitalization movement

132. Consider the following statements about urban anthropology:
I. It studies rural-to-urban migration patterns

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of tribes.
II. It examines the formation of ethnic enclaves in cities.
III. It assumes urbanization completely erases indigenous culture immediately.
IV. It looks at how traditional kinship networks adapt to urban settings.
Which of the above statements are correct?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, III, and IV only

133. Applying the concept of 'Gender Stratification', how does the shift from horticulture to intensive agriculture generally impact the status of women in tribal societies?
(A) It significantly increases women's social status in the public political sphere.
(B) Often decreases women's status as men take over primary food production
(C) It has absolutely no effect on gender roles or the division of domestic labor.
(D) It leads to the establishment of strict matriarchies in the farming communities.

134. What is a primary cause for the loss of indigenous languages, and its effect on ethnological heritage?
(A) Cause: National assimilation policies; Effect: Erosion of oral histories and ecological knowledge
(B) Cause: Biological mutations; Effect: Inability to speak
(C) Cause: Excessive use of the internet; Effect: Creation of stronger tribal identities
(D) Cause: Geographical isolation; Effect: Dialectical divergence

135. Consider the following statements about the 'Sadan' community:
I. They are the non-tribal indigenous people of Chotanagpur.
II. They speak regional languages like Nagpuri, Kurmali, and Khortha.
III. They have historically lived in a symbiotic relationship with the tribes.
IV. They are all recent migrants who arrived after independence.
V. They share many cultural traits and festivals with the tribal population.
Which of the above statements are correct?
(A) I, II, III, and V
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, IV, and V

136. Define 'Ethnohistory'.
(A) The biological evolution of human ancestors and their physical traits.
(B) Study of cultures by examining historical records and oral traditions
(C) The study of modern political elections in developed urban democracies.
(D) The physical excavation of historical monuments for museum exhibitions.

137. Which of the following describes a 'Peasant' society in anthropological terms?
(A) Isolated hunter-gatherers with no connection to outside markets
(B) Rural cultivators who are integrated into larger state societies and market economies
(C) Highly industrialized urban workers
(D) Nomadic pastoralists in desert regions

138. Identify the correct statement regarding the concept of 'Tribe-Caste Continuum' in India.
(A) It suggests that tribes and castes are entirely distinct entities with no overlap.
(B) It suggests a fluid boundary and integration of tribes into the caste system.
(C) It states that castes eventually evolve into egalitarian tribes.
(D) It claims that urbanization permanently separates tribes from castes.

139. Identify the incorrect statement about the impact of modern attitudes on tribal development.
(A) There is a shift from assimilationist policies to integrationist policies.
(B) Pluralism is now generally encouraged over forced homogenization.
(C) Modern attitudes advocate for the complete destruction of traditional tribal knowledge.
(D) Participatory development approaches involve tribes in the planning process.

140. Identify the correct pair regarding tribal administration in India.
(A) Fifth Schedule - Administration of tribal areas in Assam, Meghalaya, Tripura,

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Mizoram
(B) Sixth Schedule - Administration of Scheduled Areas in states other than the Northeast
(C) PESA Act (1996) - Empowers Gram Sabhas in Scheduled Areas for self-governance
(D) FRA (2006) - Evicts forest dwellers to create wildlife sanctuaries

141. Identify the incorrect pair regarding anthropological concepts of religion.
(A) E.B. Tylor - Animism
(B) R.R. Marett - Animatism
(C) Emile Durkheim - Totemism as worship of society
(D) Sigmund Freud - Religion as ecological adaptation

142. All of the following are traditional occupations of tribes in Jharkhand EXCEPT:
(A) Iron smelting (Asur)
(B) Rope making (Birhor)
(C) Software engineering as a traditional customary practice
(D) Shifting cultivation (Sauria Paharia)

143. What is the best explanation for the continued relevance of the 'Haat' (weekly market) in tribal economies?
(A) It operates exclusively on digital currency and modern banking platforms.
(B) Serves as an economic exchange hub and center for social interaction
(C) It is heavily subsidized by large multinational corporations for retail trade.
(D) It is a place where tribal people are forced to surrender their forest land.

144. Evaluating the transition of a tribe from communal land ownership to individual land titles requires competency in analyzing:
(A) Phonological shifts
(B) Agrarian transformations and legal anthropology
(C) Dietary evolution
(D) Ceramic typology

145. Given below are two statements regarding industrialization and displacement:
Statement I: Industrialization in Jharkhand resulted in substantial land acquisition from tribal communities.
Statement II: The displacement caused by industrialization was mostly accompanied by comprehensive and culturally sensitive rehabilitation.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

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146. Read the following scenario and answer the question.
The Santhal community uses the 'Ol Chiki' script for their language. The promotion and recognition of this script has led to a cultural revival. This phenomenon is an example of:
(A) Cultural resurgence and identity politics
(B) Linguistic assimilation
(C) Ethnocide
(D) Economic globalization

147. Applying the theory of 'Structuralism' to tribal myths, an ethnologist would focus on:
(A) The exact historical date and time the myth was first created by people.
(B) The underlying binary oppositions structuring the mythic narrative
(C) The ecological efficiency of the myth in terms of calorie production.
(D) The conscious intentions and personal feelings of the individual storyteller.

148. What is a primary cause for the out-migration of tribal youth from their native regions, and its effect?
(A) Cause: Lack of local employment and agrarian distress; Effect: Exposure to vulnerabilities and remittance economy
(B) Cause: Desire to conquer new territories; Effect: Establishment of new empires
(C) Cause: Superfluous wealth; Effect: Investment in foreign stock markets
(D) Cause: Government mandates; Effect: Total depopulation of the state

149. Define the concept of 'Cultural Relativism'.
(A) The methodological principle that a culture

must be understood in terms of its own values and beliefs
(B) The belief that one's own culture is the standard by which all others should be measured
(C) The idea that all cultures are merging into one global culture
(D) The assertion that biological race determines cultural traits

150. Which ethnological approach specifically studies the interaction between a society and its natural environment?
(A) Psychological Anthropology
(B) Cultural Ecology
(C) Structural Linguistics
(D) Cognitive Anthropology

151. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The 'culture and personality' school sought to understand how cultural practices shape individual personality.
Reason (R): Thinkers in this school focused heavily on child-rearing practices.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

152. What is the fundamental unit of analysis in Structural Functionalism?
(A) The social structure and its institutions
(B) The individual's psychological state
(C) The historical origin of a cultural trait
(D) The biological genetics of a population

153. Which anthropologist is associated with the 'Theory of Needs' (biological, instrumental, and integrative)?
(A) Franz Boas
(B) Bronisław Malinowski
(C) L.H. Morgan
(D) Julian Steward

154. Match List I with List II regarding ethnological authors and their works:
List I: (Author)
P. L.H. Morgan
Q. E.B. Tylor
R. Ruth Benedict
S. Margaret Mead
List II: (Work)
1. Primitive Culture
2. Patterns of Culture
3. Ancient Society
4. Coming of Age in Samoa
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-3, R-4, S-2
(C) P-4, Q-2, R-1, S-3
(D) P-2, Q-4, R-3, S-1

155. Identify the correct statement regarding Julian Steward's approach.
(A) He developed the concept of 'multilinear evolution' and cultural ecology.
(B) He advocated for unilineal evolution.
(C) He completely rejected the role of the environment in shaping culture.
(D) He focused exclusively on linguistic structures.

156. Identify the incorrect statement about Post-modernism in ethnology.
(A) It questions the objectivity of ethnographic fieldwork.
(B) It emphasizes reflexivity and the power dynamics of writing culture.
(C) It claims to have discovered the absolute, objective truth about human behavior.
(D) It deconstructs ethnographies as literary texts.

157. Consider the following statements about 'Neo-evolutionism':
I. It revived evolutionary thought but rejected unilineal stages.
II. It focused on the harnessing of energy as a measure of cultural evolution.
III. It denies any form of technological progress.
IV. It was heavily influenced by historical particularism.
Which of the above statements are correct?
(A) I and II only
(B) I, II, and IV only
(C) II and III only
(D) I, III, and IV only

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158. Identify the correct pair regarding theoretical schools.
(A) Evolutionism - Culture evolves through universal stages of development
(B) Diffusionism - Culture evolves independently in every single society across the globe.
(C) Historical Particularism - Searches for universal and absolute laws of human behavior.
(D) Structuralism - Focuses purely on the material and economic infrastructure of a society.

159. Identify the incorrect pair regarding anthropological concepts.
(A) Emic - Insider's perspective
(B) Etic - Outsider's/Analyst's perspective
(C) Thick Description - Clifford Geertz
(D) Cultural Materialism - Claude Lévi-Strauss

160. Consider the following statements on tribal studies in India:
I. S.C. Roy is often called the Father of Indian Ethnology.
II. L.P. Vidyarthi studied the sacred complex of Hindu pilgrimage centers.
III. Verrier Elwin advocated for a 'National Park' policy for tribes.
IV. G.S. Ghurye viewed tribes as completely distinct from Hindus.
V. D.N. Majumdar studied the tribes of Chotanagpur and Central India.
Which of the above statements are correct?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

161. Which of the following is an exception to the integrationist approach towards tribal development?
(A) Providing education in the tribal mother tongue
(B) Recognizing customary land rights
(C) Imposing mainstream cultural practices forcefully
(D) Involving tribal councils in local governance

162. What is the most appropriate strategy for an ethnologist trying to minimize researcher bias during fieldwork?
(A) Conducting demographic surveys from their distant home country via telephone.
(B) Practicing reflexivity and seeking feedback from the studied community
(C) Relying solely on colonial administrative records for cultural interpretation.
(D) Refusing to learn the local language during the period of intensive fieldwork.

163. Arrange the following key Indian ethnological milestones in chronological order:
I. Establishment of the Anthropological Survey of India (AnSI)
II. Publication of "The Mundas and Their Country"
III. Passing of the Forest Rights Act (FRA)
IV. Enactment of the Chotanagpur Tenancy (CNT) Act
Which of the following sequences is correct?
(A) II, IV, I, III
(B) IV, II, I, III
(C) II, I, IV, III
(D) I, II, III, IV

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164. Analyzing how a newly introduced democratic panchayat system conflicts with a traditional tribal chiefdom requires competency in:
(A) Political Anthropology
(B) Biological Anthropology
(C) Palaeontology
(D) Ethnobotany

165. Given below are two statements regarding the definition of 'Tribe' in India:
Statement I: The concept of 'Tribe' in India is strictly based on racial and biological characteristics.
Statement II: The Constitution of India specifies cultural and socio-economic backwardness as criteria for scheduling tribes.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is incorrect but Statement II is correct
(D) Statement I is correct but Statement II is incorrect

166. Read the following scenario and answer the question.
A tribe loses access to its traditional forest due to a wildlife conservation project. The youth are forced to migrate for wage labor, leading to the breakdown of traditional youth dormitories. This case highlights:
(A) Conflict between eco-conservation policies and tribal socio-cultural survival
(B) The positive outcomes of wildlife conservation on the growth of tribal culture.
(C) The natural obsolescence of traditional youth dormitories in the modern era.
(D) The overall success of modern education in transforming rural tribal life.

167. Applying the concept of 'Dominant Caste' in rural India, how might it affect a local tribal population living in the periphery?
(A) The tribe may experience economic dependency and cultural subordination.
(B) The tribe immediately becomes the dominant caste.
(C) It results in complete tribal isolation.
(D) The tribe dictates the political dynamics of the entire region.

168. What is the cause of 'detribalization', and its effect?
(A) Prolonged contact with dominant cultures resulting in loss of tribal characteristics
(B) Strong adherence to customary laws leading to a movement for cultural revitalization.
(C) Geographic isolation that prevents any form of interaction with the outside world.
(D) Government tribal welfare schemes that focus on the reinforcement of traditional practices.

169. Define the term 'Sadan' as conceptualized in ethnology.
(A) The ruling British elite of the colonial era stationed in administrative centers.
(B) Newly arrived industrial workers from southern India seeking employment in mines.
(C) Nomadic tribes who never settle in one place for more than a few days at a time.
(D) Indigenous non-tribal communities with long-standing ties to tribal populations

170. Which of the following tribes is known for traditional iron smelting in Jharkhand?
(A) Santhal
(B) Asur
(C) Oraon
(D) Ho

171. Identify the correct statement regarding the Santhal tribe.
(A) They are the largest tribal group in Jharkhand.
(B) They are completely urbanized and hold no agricultural lands.
(C) They speak a Dravidian language.
(D) Their supreme deity is Dharmesh.

172. Identify the incorrect statement about the Oraon tribe.
(A) They call themselves Kurukh.
(B) They speak a language belonging to the Dravidian family.
(C) Their supreme deity is Dharmesh.
(D) Their traditional youth dormitory is called Giti O.

173. Identify the correct pair regarding tribal administration systems.
(A) Munda - Manki-Munda system
(B) Santhal - Parha system
(C) Oraon - Manjhi-Parganait system
(D) Ho - Dhumkuria system

174. Identify the incorrect pair regarding tribes and their linguistic families.
(A) Santhal - Austroasiatic (Munda)
(B) Oraon - Dravidian
(C) Munda - Austroasiatic
(D) Asur - Indo-Aryan

175. Consider the following statements about the impact of urbanization on tribes:
I. It leads to occupational diversification.
II. It generally weakens traditional kinship bonds.
III. It completely eradicates poverty among tribal migrants.
IV. It often results in the formation of ethnic neighborhoods in cities.
Which of the above statements are correct?
(A) I, II, and IV only
(B) I, II, and III only

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(C) II, III, and IV only
(D) I, III, and IV only

176. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Ethnological studies have shown that tribal economies are highly egalitarian.
Reason (R): Generalized reciprocity and redistributive mechanisms prevent extreme wealth accumulation.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

177. Which is the most appropriate ethical consideration when ethnologists study indigenous religious systems?
(A) Revealing sacred, secret knowledge to the public for academic fame
(B) Respecting boundaries and obtaining consent before observing rituals
(C) Actively trying to convert the community to a modern religion
(D) Dismissing their beliefs as irrational superstitions

178. A researcher assessing the health disparities of a displaced tribal group due to industrial pollution is utilizing competency in:
(A) Medical Anthropology and Political Ecology
(B) Linguistic Anthropology
(C) Cognitive Anthropology
(D) Classical Archaeology

179. Match List I with List II regarding terms of cultural change:
List I: (Term)
P. Innovation
Q. Diffusion
R. Assimilation
S. Syncretism
List II: (Description)
1. Blending of traits from two distinct cultures
2. Internal creation of a new cultural element
3. Spread of cultural elements from one society to another
4. Complete absorption of a minority culture by a dominant one
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-2, R-1, S-4
(C) P-1, Q-4, R-2, S-3
(D) P-4, Q-1, R-3, S-2

180. Given below are two statements regarding modern ethnological practice:
Statement I: Modern ethnology encourages the romanticization of the 'Noble Savage'.
Statement II: Modern ethnology critically examines historical and political contexts affecting marginalized communities.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

181. Read the following scenario and answer the question.
A tribe that has migrated over time develops a mixed language incorporating local elements from their new region and their native tongue. This linguistic adaptation is a:
(A) Pidgin/Creole formation
(B) Perfect preservation of the mother tongue
(C) Complete linguistic extinction
(D) Return to non-verbal communication

182. Consider the following statements regarding the 'Sacred Grove' (Sarna):
I. It is a patch of virgin forest dedicated to local deities.
II. Cutting trees in the sacred grove is traditionally strictly prohibited.
III. It serves as a method of indigenous biodiversity conservation.
IV. Modern industrialization has completely protected all sacred groves.
V. It forms a central part of the tribal religious identity.
Which of the above statements are correct?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

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183. Applying the 'Core-Periphery' model to tribal economies in industrial zones, the tribes generally occupy the:
(A) Core, extracting wealth from urban centers
(B) Periphery, supplying cheap labor and raw materials
(C) Semi-periphery, controlling international trade
(D) Isolated sector, completely untouched by the market

184. What is a key cause of the erosion of traditional authority structures, and its effect?
(A) Introduction of statutory Panchayati Raj institutions leading to dual authority systems
(B) High literacy rates among youth leading to the strengthening of traditional chiefs.
(C) Strict forest conservation laws that result in the reinstatement of tribal kings.
(D) Rapid urbanization of rural areas leading to a complete return to hunting-gathering.

185. Define 'Acculturation'.
(A) The natural learning of one's own culture from birth through family interaction.
(B) Cultural and psychological change resulting from meeting between cultures
(C) The biological adaptation to living in high altitudes or extreme weather conditions.
(D) The total extinction of a culture without any interaction with outside social groups.

186. Which concept refers to the anxiety and disorientation experienced by a researcher when immersed in an entirely different culture?
(A) Cultural Relativism
(B) Ethnocentrism
(C) Culture Shock
(D) Emic perspective

187. Identify the correct statement about the nature of a 'social system'.
(A) It consists of isolated individuals acting without any shared social norms or rules.
(B) Patterned network of relationships constituting a coherent whole
(C) It is synonymous with the biological ecosystem and its various animal populations.
(D) It actively prevents any form of cultural transmission from one generation to the next.

188. Identify the incorrect statement regarding modern ethnological fieldwork.
(A) It requires establishing rapport with the community.
(B) It often employs mixed methods (qualitative and quantitative).
(C) It involves ethical clearance and informed consent.
(D) It can be completed successfully in a few days without learning the language.

189. Identify the correct pair regarding ethnological techniques.
(A) Genealogy - Tracing kinship and descent lines
(B) Life History - Statistical survey of market prices
(C) Focus Group - Solitary meditation by the researcher
(D) Key Informant - An outsider with no knowledge of the culture

190. Identify the incorrect pair regarding tribal economies.
(A) Pastoralism - Reliance on domesticated animal herds
(B) Horticulture - Small-scale, low-intensity farming
(C) Foraging - Intensive use of machinery and chemical fertilizers
(D) Industrialism - Mass production utilizing fossil fuels

191. All of the following are aspects of the 'concept of culture' EXCEPT:
(A) It is biologically inherited through DNA.
(B) It is symbolic and relies heavily on language.
(C) It is shared among members of a society.
(D) It is learned through enculturation.

192. Which of the following is the most appropriate way to study the religious system of a newly discovered isolated community?
(A) Compare it strictly to major world religions to find its various logical flaws.
(B) Holistic approach to see how religion interacts with ecology and social structure
(C) Ignore it entirely, as religion is not

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considered a scientific concept in academia.
(D) Attempt to modernize their spiritual beliefs through external ideological intervention.

193. Arrange the following forms of social organization from the least complex to the most complex structurally:
I. State
II. Band
III. Chiefdom
IV. Tribe
Which of the following sequences is correct?
(A) II, IV, III, I
(B) II, III, IV, I
(C) IV, II, III, I
(D) I, III, IV, II

194. Evaluating how indigenous knowledge of weather patterns is used by a tribe to manage agricultural risk demonstrates competency in:
(A) Ethnoclimatology / Cognitive Anthropology
(B) Urban Sociology
(C) Classical Linguistics
(D) Forensic Odontology

195. Given below are two statements regarding regional cultural interaction:
Statement I: Tribal communities in Jharkhand have historically been unaffected by external cultural influences.
Statement II: The Sadans have played a crucial role as cultural intermediaries in the region.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

196. Read the following scenario and answer the question.
During a festival, tribal members and local Sadans participate in mutual gift exchanges, and Sadan artisans supply ritual objects required by the tribes. This highlights:
(A) Absolute cultural segregation
(B) Economic and ritual interdependence
(C) Hostile competition for resources
(D) The failure of traditional economies

197. Applying 'Symbolic Anthropology' to the study of a regional festival, an ethnologist would primarily look at:
(A) The meanings and symbols embedded in the rituals
(B) The calorie count of the feast
(C) The exact geographical origin of local flora used
(D) The financial cost of organizing the festival

198. What is the cause of the shift from communal to individual landholdings among tribes, and its effect?
(A) State legislation and market integration leading to fragmentation of land ownership
(B) Revival of traditional practices leading to the strengthening of communal ownership.
(C) Genetic adaptation over generations leading to a natural increase in agricultural yield.
(D) Total isolation from the state resulting in the creation of sovereign tribal nations.

199. Define 'Ethnology' in relation to the study of social change.
(A) It restricts itself to mapping static and unchanging societies in remote regions.
(B) Analyzing the dynamic processes of adaptation, diffusion, and evolution between cultures
(C) It only studies cultural changes that occurred before the global industrial revolution.
(D) It is a purely quantitative statistical science based on large-scale demographics.

200. Which ethnological paradigm relies heavily on cross-cultural databases?
(A) Post-modernism
(B) Cross-cultural comparative methodology
(C) Symbolic Interpretivism
(D) Classical Evolutionism

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201. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Ethnology utilizes findings from archaeology.
Reason (R): Archaeological data helps ethnologists reconstruct the historical development of past cultures.
(A) Both A and R are true and R is the correct explanation of A.

(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

202. Which of the following defines 'Cultural Determinism'?
(A) The belief that the culture in which we are raised determines our behavior and personality
(B) The belief that human behavior is determined entirely by genetics
(C) The belief that climate controls all social structures
(D) The belief that economies dictate religious beliefs

203. Which ethnologist wrote "The Nuer", providing a classic study of tribal segmentary lineage and political structure?
(A) Franz Boas
(B) E.E. Evans-Pritchard
(C) Margaret Mead
(D) Claude Lévi-Strauss

204. Match List I with List II regarding concepts of cultural change:
List I: (Concept)
P. Cultural Convergence
Q. Cultural Divergence
R. Cultural Imperialism
S. Cultural Integration
List II: (Description)
1. Different cultures becoming similar due to similar environments/technologies
2. A culture splitting into distinct variations over time
3. One culture imposing its values on another
4. The interlinking of various elements within a single culture
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

205. Identify the correct statement regarding ethnological attitudes towards development.
(A) They advocate for top-down, uniform development models.
(B) They stress the importance of local context and utilizing indigenous knowledge.
(C) They generally ignore the social impact of technological change.
(D) They believe modernization theory works perfectly for all tribes.

206. Identify the incorrect statement about the relationship between ethnology and linguistics.
(A) Language is viewed as a mirror of cultural categories.
(B) Ethnology completely ignores historical linguistics.
(C) Sociolinguistics helps understand social hierarchies within a culture.
(D) Linguistic anthropology is a major subfield related to ethnology.

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207. Consider the following statements about 'Applied Ethnology':
I. It uses ethnological methods to solve contemporary social problems.
II. It is widely used in public health interventions.
III. It only operates in rural areas.
IV. It helps in assessing the social impact of large development projects.
Which of the above statements are correct?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, III, and IV only

208. Identify the correct pair regarding ethnology and related disciplines.
(A) Ethnology and Sociology - Both study society, with ethnology focused on small-scale groups
(B) Ethnology and Psychology - Both disciplines study the societal infrastructure strictly.
(C) Ethnology and Geology - Both fields study the historical path of linguistic evolution.
(D) Ethnology and Astronomy - Both sciences study complex kinship and marriage systems.

209. Identify the incorrect pair regarding types of reciprocity.
(A) Generalized - Close kin, no strict timeline for return
(B) Balanced - Trade partners, expectation of equivalent return
(C) Negative - Attempting to maximize profit at

another's expense
(D) Redistributive - Equal sharing without central authority

210. Consider the following statements regarding the 'Jajmani System' historically found in rural India:
I. It is an economic system based on reciprocal exchange of goods and services.
II. It operates purely on cash transactions.
III. It links different groups in a village.
IV. It is completely egalitarian with no power imbalances.
V. It has been steadily declining due to modernization.
Which of the above statements are correct?
(A) I, III, and V
(B) II, IV, and V
(C) I, II, and IV
(D) III, IV, and V

211. Which of the following is an exception to the elements that define an 'Indigenous Population' according to international frameworks?
(A) Historical continuity with pre-colonial societies
(B) Strong link to territories and surrounding natural resources
(C) Desire to maintain ancestral environments
(D) Recent migration and dominance over the local population

212. What is the most appropriate ethnographic method for studying the historical migration of a non-literate tribe?
(A) Collecting and analyzing oral histories, myths, and folklore
(B) Distributing written questionnaires in English
(C) Examining municipal tax records
(D) Conducting clinical psychological tests

213. Arrange the typical stages of anthropological research in chronological order:
I. Participant observation in the field
II. Formulation of a research design
III. Data analysis and ethnological comparison
IV. Literature review
Which of the following sequences is correct?
(A) IV, II, I, III
(B) II, IV, I, III
(C) I, II, III, IV
(D) IV, I, II, III

214. Analyzing how a tribe's kinship terminology reflects its marriage rules requires competency in:
(A) Structural Linguistics and Kinship Analysis
(B) Biological Taxonomy
(C) Archaeobotany
(D) Geomorphology

215. Given below are two statements regarding ethnomedicine:
Statement I: Ethnomedicine studies how different cultures conceptualize health and illness.
Statement II: Ethnomedicine considers modern Western biomedicine as the only valid medical system.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

216. Read the following scenario and answer the question.
A mining company acquires tribal land, offering cash compensation. Men use the cash for consumer goods, while women, who previously collected forest food, suffer nutritional deficits. This illustrates:
(A) The overall success of equitable development policies across all genders.
(B) The gendered impact of industrial displacement and cash-based economies
(C) The nutritional superiority of modern processed goods over forest produce.
(D) The biological adaptation of women to periods of intermittent fasting rituals.

217. Applying 'Action Anthropology', an ethnologist working with a marginalized tribe should:
(A) Work collaboratively with them to solve their problems while studying them
(B) Observe them strictly as subjects without interfering
(C) Force them to adopt mainstream political

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systems
(D) Extract their artifacts for museums

218. What is a primary cause of 'Ethnocide', and its effect?
(A) State policies banning languages and religions leading to cultural destruction
(B) Sudden natural disasters resulting in the physical extinction of the population.
(C) Adoption of cultural relativism leading to the total preservation of native culture.
(D) Excessively detailed documentation resulting in permanent cultural stagnation.

219. Define 'Social Stratification'.
(A) The hierarchical arrangement of individuals into social classes or castes
(B) The physical layering of archaeological ruins
(C) The egalitarian sharing of resources in a band
(D) The linguistic division of dialects

220. Which ethnological concept describes the situation where multiple ethnic groups reside in the same society but maintain distinct cultural identities?
(A) Assimilation
(B) Cultural Pluralism / Multiculturalism
(C) Ethnocentrism
(D) Amalgamation

221. Identify the correct statement regarding the Santhal rebellion (Hul).
(A) Major uprising against British colonial authority and the zamindari system
(B) It was led by the religious reformer Birsa Munda in the late nineteenth century.
(C) It was entirely a non-violent, urban intellectual movement in major cities.
(D) It resulted in the immediate and total political independence of India.

222. Identify the incorrect statement about the 'Tana Bhagat' movement.
(A) It was a religious and agrarian movement.
(B) It promotes heavy alcohol consumption and animal sacrifice.
(C) It incorporated elements of Gandhian non-violence.
(D) It aimed to reform society and resist colonial exploitation.

223. Identify the correct pair regarding tribal leaders and their movements.
(A) Birsa Munda - Ulgulan
(B) Sidhu and Kanhu - Tana Bhagat Movement
(C) Jatra Bhagat - Santhal Hul
(D) Tilka Majhi - Chipko Movement

224. Identify the incorrect pair regarding regional tribes of Central/Eastern India.
(A) Gonds - Central India
(B) Bhils - Western/Central India
(C) Todas - Northeast India
(D) Kondhs - Odisha

225. All of the following are consequences of urbanization on tribal social systems EXCEPT:
(A) Weakening of the joint family system
(B) Shift from ascribed status to achieved status
(C) Increased interaction with diverse ethnic groups
(D) Absolute preservation of traditional ecological knowledge

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226. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The 'Sanskritization' process often involves tribal groups abandoning certain traditional dietary practices.
Reason (R): This is done to emulate groups with higher social standing to achieve upward mobility.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

227. Which is the most appropriate definition of 'Culture Shock' in ethnological fieldwork?
(A) The psychological distress experienced upon encountering different cultural norms
(B) The physical injury sustained during excavation
(C) The anger of the host community towards the researcher
(D) The sudden change of weather in a new geographical area

228. An ethnologist designing a primary education curriculum that integrates local folklore and mother tongue requires competency in:
(A) Ethnolinguistics and Educational Anthropology
(B) Biological Demography
(C) Primatology
(D) Forensic Pathology

229. Match List I with List II regarding ethnological concepts:
List I: (Concept)
P. Animism
Q. Totemism
R. Taboo
S. Magic
List II: (Description)
1. A sacred prohibition against interacting with an object/person
2. Belief in personal spiritual beings/souls
3. Practices meant to manipulate supernatural forces directly
4. Mystical relationship between a group and a natural object
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

230. Given below are two statements regarding cultural isolation:
Statement I: Modern ethnology assumes that societies are isolated entities that do not interact.
Statement II: Globalization has made the concept of bounded, isolated cultures obsolete.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

231. Read the following scenario and answer the question.
The displacement of an indigenous tribe from a forest reserve leads to a loss of traditional healing practices because medicinal plants are no longer accessible. This scenario demonstrates the link between:
(A) Biological genetics and urban infrastructure
(B) Territory, ecological access, and indigenous medical systems
(C) Modern hospitals and traditional magic
(D) Linguistic assimilation and dietary changes

232. Consider the following statements regarding the 'Panchayats (Extension to Scheduled Areas) Act, 1996' (PESA):
I. It aims to extend constitutional provisions to Scheduled Areas.
II. It severely curtails the power of the Gram Sabha.
III. It recognizes traditional rights over natural resources.
IV. It seeks to prevent land alienation in tribal areas.
Which of the above statements are correct?
(A) I, II, and III only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I, II, and IV only

233. Applying the concept of 'Cultural Relativism', how should an ethnologist approach the study of a controversial traditional practice?
(A) By immediately calling for its legal ban
(B) By seeking to understand its symbolic meaning and social function
(C) By ignoring it entirely to avoid controversy
(D) By promoting it for use in their own home culture

234. What is a major cause of the transformation of traditional tribal councils in modern times, and its effect?
(A) Cause: Introduction of the formal judicial system; Effect: Diminished authority of customary laws
(B) Cause: Increased adherence to magic; Effect: Rejection of modern courts
(C) Cause: Geographic isolation; Effect: Strengthening of traditional councils
(D) Cause: Population decline; Effect: Abandonment of all laws

235. Consider the following statements about 'Sadans':
I. They practice agriculture and various artisanal trades.
II. Traditional reciprocal relations existed

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between Sadans and Tribes.
III. They are nomadic groups with no settled villages.
IV. Culturally, they bridge the gap between tribal traditions and regional cultures.
V. They speak regional languages like Nagpuri and Panchpargania.
Which of the above statements are correct?
(A) I, II, IV, and V
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, III, and V

236. Define 'Ethnocentrism'.
(A) The scientific study of ethnic groups
(B) The tendency to evaluate other cultures by the standards of one's own culture
(C) The physical center of an ethnic territory
(D) The deliberate mixing of different cultures

237. Which of the following is a key feature of the 'Khuntkatti' system?
(A) Land belongs to the lineage of the original settlers who cleared the forest.
(B) It relies on sharecropping by landless laborers.
(C) It is a modern industrial tax system.
(D) It involves the state owning all agricultural land.

238. Identify the correct statement regarding tribal religion in regional contexts.
(A) 'Singbonga' is revered as a Supreme Creator or Sun God among various groups.
(B) Tribal religions have absolutely no concept of spiritual beings or ancestors.
(C) Organized Hinduism has completely replaced all indigenous beliefs in rural areas.
(D) Traditional priests play no role in the organization of modern tribal festivals.

239. Identify the incorrect statement regarding the impact of industrialization on the social system.
(A) It often leads to the breakdown of extended family structures.
(B) It creates new social classes based on industrial labor.
(C) It alters the traditional division of labor based on age and sex.
(D) It invariably reinforces traditional tribal egalitarianism.

240. Identify the correct pair regarding elements of the social system.
(A) Status - A recognized social position that an individual occupies
(B) Role - The biological traits of an individual
(C) Norms - Irregular, unpredictable human behaviors
(D) Values - The physical currency used in an economy

241. Identify the incorrect pair regarding ethnological terminology.
(A) Exogamy - Marrying outside one's group
(B) Endogamy - Marrying within one's group
(C) Bilateral - Tracing descent through both maternal and paternal lines
(D) Neolocal - Residence with the husband's uncle

242. All of the following are utilities of ethnological study EXCEPT:
(A) Informing culturally sensitive public policy
(B) Enhancing cross-cultural communication in globalization
(C) Providing data to justify racial discrimination
(D) Aiding in the preservation of endangered heritage

243. What is the most appropriate understanding of 'Tribe' in contemporary ethnology?
(A) An isolated, static group living in prehistoric conditions
(B) A dynamic social category undergoing continuous interaction and adaptation
(C) A purely biological construct
(D) A group that exclusively practices hunting and gathering

244. An anthropologist attempting to understand how globalization affects traditional weaving economies must possess competency in:
(A) Economic Anthropology and Transnational Studies
(B) Palaeopathology
(C) Physical Demography
(D) Structural functionalism of the 1920s

245. Given below are two statements regarding secularization:

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Statement I: Urbanization often leads to the secularization of traditional tribal rituals.
Statement II: Secularization means that rituals gain more religious orthodoxy in urban settings.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

246. Read the following scenario and answer the question.
Due to industrial displacement, many tribal women migrate to cities as domestic workers. This shift from independent cultivators to urban wage laborers represents:
(A) Economic empowerment and upward mobility
(B) Proletarianization and intersectional marginalization
(C) Complete biological adaptation
(D) A return to egalitarian foraging

247. Applying the theory of 'Diffusion', the widespread use of modern technology among remote communities is seen as:
(A) An independent invention by each community
(B) The spread of a trait from a core area to peripheral areas
(C) A biological evolution of communication
(D) A form of religious syncretism

248. What is a primary cause for the rise of ethnic identity movements, and its effect?
(A) Cause: Perceived threat to land and culture; Effect: Political mobilization
(B) Cause: Satisfaction with economic policies; Effect: Disbandment of councils
(C) Cause: Climate change; Effect: Mass out-migration
(D) Cause: Genetic mutations; Effect: Changing physical features

249. Which of the following best defines the scope of study of ethnology?
(A) Encompasses study of culture, social systems, economy, religion, and change
(B) It is strictly limited to the study of tribal societies in complete social isolation.
(C) It deals exclusively with the classification of rocks and regional soil types.
(D) It is restricted to predicting future technological advancements and digital trends.

250. Which ethnological concept emphasizes the holistic study of human societies?
(A) Holism
(B) Reductionism
(C) Environmental Determinism
(D) Ethnocentrism

Direction : Please read the following source carefully.
The academic investigation into the definition of ethnology and its structure forms the foundational framework for analyzing human societies. In a recent field-oriented academic survey, researchers sought to establish the precise definition of ethnology by observing the intricate structural components of an indigenous community. This structural assessment focused on how distinct societal elements function interdependently, creating a cohesive whole. Ethnology is thus defined not merely as a descriptive discipline, but as an analytical framework that decodes the structural relationships within a group. The study highlighted that the structure of ethnology provides researchers with the essential tools to categorize social phenomena systematically. By strictly adhering to the defined parameters of ethnology, the survey team was able to map out the foundational building blocks of the community without relying on external comparative models. This methodological approach underscores that understanding the core definition and the structural boundaries of ethnology is critical for conducting rigorous academic research. The field study demonstrated that when the structure of ethnological inquiry is properly delineated, it yields accurate representations of community dynamics. Consequently, defining ethnology and establishing its structural methodology remains the primary academic objective for researchers aiming to investigate social frameworks comprehensively.
Based on the above source, attempt the following five questions.

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251. What is the primary academic objective established by the research team in the passage?
(A) Promoting an external comparative model for observation
(B) Defining ethnology and its structural methodology
(C) Altering the structural boundaries of field observations
(D) Establishing new descriptive disciplines for communities

252. How does the structure of ethnology assist researchers in their academic investigations?
(A) Categorizing social phenomena through systematic academic tools
(B) By replacing interdependency with specific descriptive categorization
(C) By introducing external models to redefine indigenous social structures
(D) By eliminating the analytical need for foundational framework analysis

253. Based on the passage, how is ethnology defined in this specific academic context?
(A) As a purely descriptive discipline for observing random events
(B) As a comparative model relying heavily on external field data
(C) As a framework for decoding structural relationships within groups
(D) As a theoretical construct for avoiding structural assessments

254. What was the primary outcome of strictly adhering to the defined parameters of ethnology?
(A) Developing a new methodology based on descriptive practices
(B) Categorizing research objectives into unrelated field elements
(C) Expanding the structural boundaries beyond academic limits
(D) Mapping foundational building blocks without external models

255. What does a properly delineated structure of ethnological inquiry yield according to the field study?
(A) Ambiguous representations of various external social structures
(B) Unpredictable shifts occurring within the academic framework
(C) Accurate representations of intricate community dynamics
(D) Simplified observations devoid of rigorous structural assessment

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Direction : Please read the following source carefully.

The scope of study and the main branches of ethnology provide a comprehensive operational matrix for academic researchers navigating complex communal ecosystems. An academic evaluation recently focused on delineating the exact scope of study required to investigate a localized group, demonstrating how different branches address varied aspects of human existence. The main branches of ethnology serve to compartmentalize extensive field data into manageable analytical units, ensuring a thorough investigation within the defined scope. During the evaluation, the researchers divided their methodology according to these main branches, allowing them to systematically analyze distinct segments of the community's way of life. The scope of study dictated the boundaries of this research, preventing methodological drift and ensuring that all gathered data remained strictly relevant to ethnological parameters. By utilizing the main branches, the academic team effectively isolated variables that govern community interactions, thereby proving the utility of a structured scope. This case revealed that the scope of study is intrinsically linked to the main branches, as the latter provides the specific analytical lenses required to fulfill the former. Ultimately, mastering the scope and the main branches is essential for any systematic ethnological investigation.

Based on the above source, attempt the following five questions.

256. What operational matrix do the scope of study and main branches provide?
(A) A generalized strategy for observing unmanaged field data
(B) A framework for navigating complex communal ecosystems
(C) A boundary-free approach to generalized human existence
(D) A restrictive model ignoring different branches of research

257. How do the main branches of ethnology function within the research methodology?
(A) They merge varied aspects of existence into one unmanageable unit
(B) They encourage significant methodological drift during field studies
(C) They expand the research scope beyond the ethnological parameters
(D) They compartmentalize field data into analytical units

258. What primary function did the scope of study serve during the academic evaluation?
(A) It dictated boundaries and prevented methodological drift
(B) It eliminated the technical need for distinct analytical segments
(C) It combined external variables with internal communal interactions
(D) It replaced the main branches of various ethnological investigation

259. What relationship between the scope of study and the main branches was revealed?
(A) The branches restrict the utility of a properly structured field scope
(B) The scope operates independently of the primary main analytical branches
(C) The branches provide analytical lenses to fulfill the scope
(D) The scope creates variables that contradict the primary main branches

260. By utilizing the main branches, what was the academic team effectively able to do?
(A) Isolate variables governing community interactions
(B) Bypass the established institutional operational matrix
(C) Increase methodological drift during the field evaluation
(D) Eliminate analytical lenses from their rigorous research

Direction : Please read the following source carefully.

The utility field of study in ethnology becomes significantly enhanced when researchers analyze its relation with other subjects. In a recent analytical project, scholars examined a specific community by integrating the utility field of study with frameworks derived from allied academic disciplines. This case demonstrated that the relation with other subjects allows ethnologists to interpret field data through diverse methodological lenses, thereby enriching the primary utility field of study. For instance, analyzing the demographic shifts within the community required understanding how ethnology intersects with structural geography and quantitative demographics. The utility field of study was proven to be not an isolated domain but a dynamic arena that heavily relies on its relation with other subjects to solve complex observational challenges. By acknowledging this interdisciplinary relationship, the researchers successfully optimized their field strategies, leading to a more robust academic output. The investigation confirmed that isolating the utility field of study from its relation with other subjects limits the depth of analytical conclusions. Therefore, establishing a clear relation with other subjects is a critical component of maximizing the utility field of study in academic ethnological endeavors.

Based on the above source, attempt the following five questions.

261. How is the utility field of study in ethnology significantly enhanced?
(A) By isolating it entirely from all other allied academic disciplines
(B) By ignoring demographic shifts occurring during field observations
(C) By relying solely on quantitative demographics in primary research
(D) By analyzing its precise relation with other subjects

262. What does the relation with other subjects allow ethnologists to accomplish?
(A) Avoid complex observational challenges during field operations
(B) Interpret field data through diverse methodological lenses
(C) Separate the utility field of study from structural geography
(D) Minimize the academic output derived from specific communities

263. How is the utility field of study characterized based on the analytical project?

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(A) As a static domain separated from various diverse frameworks
(B) As an isolated arena avoiding all structural geography concepts
(C) As a dynamic arena relying on its relation with other subjects
(D) As a strictly independent segment of professional field strategies

264. What is the consequence of isolating the utility field of study from its relation with other subjects?
(A) It optimizes all existing field strategies automatically
(B) It generates a more robust and complete academic output
(C) It solves complex observational challenges almost instantly
(D) It limits the depth of analytical conclusions

265. What was the result of acknowledging the interdisciplinary relationship during the project?
(A) Optimizing field strategies for robust academic output
(B) Facing several unresolvable observational field challenges
(C) Rejecting frameworks derived from allied academic disciplines
(D) Narrowing the scope of the primary academic utility field

Direction : Please read the following source carefully.

The emergence of modern attitudes within ethnological frameworks has fundamentally transformed the approach to fieldwork and academic analysis. A recent case study focusing on the academic transition within a research institution highlighted how modern attitudes dictate contemporary observational methodologies. Unlike previous paradigms, modern attitudes prioritize continuous methodological refinement and a critical re-evaluation of established normative frameworks within ethnology. During the investigation of a localized group, scholars employing these modern attitudes deliberately avoided static observational models, opting instead for dynamic, responsive analytical techniques. This shift reflects how modern attitudes emphasize the necessity of adapting research strategies to accurately capture the fluid nature of community interactions. The case study demonstrated that adopting modern attitudes allows researchers to mitigate observational biases that previously hindered objective data collection. Furthermore, modern attitudes in ethnology encourage a more rigorous, academically detached scrutiny of societal mechanisms, ensuring that interpretations remain strictly analytical. The institutional review concluded that the integration of modern attitudes is imperative for the advancement of ethnological studies, as it fosters a more accurate, critical, and dynamic understanding of community structures in contemporary academic research.

Based on the above source, attempt the following five questions.

266. What do modern attitudes within ethnological frameworks primarily prioritize?
(A) The maintenance of previous observational paradigms and structures
(B) Methodological refinement and critical re-evaluation
(C) The application of static observational models exclusively in field
(D) A deliberate avoidance of contemporary observational methodologies

267. Why did scholars employing modern attitudes avoid static observational models?
(A) To return to previously established normative frameworks
(B) To utilize dynamic and responsive analytical techniques
(C) To eliminate the need for objective data collection
(D) To simplify the fluid nature of community interactions

268. What is a primary benefit of adopting modern attitudes in ethnological research?
(A) Mitigating obstructive observational biases
(B) Encouraging subjective interpretations of primary field data
(C) Reinforcing previously hindered data collection field processes
(D) Replacing academic detachment with specific observational biases

269. How do modern attitudes influence the scrutiny of societal mechanisms?

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(A) By promoting uncritical evaluations of local groups
(B) By emphasizing static strategies over fluid understanding
(C) By encouraging a rigorous and academically detached scrutiny
(D) By limiting interpretations to previously established paradigms

270. What did the institutional review conclude regarding the integration of modern attitudes?
(A) It is fundamentally detrimental to understanding community structures
(B) It must be strictly avoided in favor of using static field models
(C) It hinders critical understanding in contemporary academic research
(D) It is imperative for the advancement of ethnological studies

Direction : Please read the following source carefully.

Analyzing the concept of culture and the subsequent change in the social system provides vital insights into the evolutionary dynamics of community structures. In a comprehensive academic observation of a transitioning community, researchers focused entirely on how the evolving concept of culture directly initiates a change in the social system. The study meticulously tracked shifts in fundamental cultural parameters, noting that these shifts invariably acted as catalysts for a broader structural change in the social system. The concept of culture, in this scenario, was defined strictly through the observable norms and values practiced by the group, while the change in the social system was measured through the realignment of interpersonal hierarchies. This academic case highlighted that the concept of culture is deeply intertwined with the social structure, meaning any alteration in cultural norms forces a corresponding change in the social system. Researchers concluded that observing the concept of culture in a static state is insufficient; one must analyze its dynamic progression to predict the inevitable change in the social system. This relationship underscores the necessity of continuous observational studies.

Based on the above source, attempt the following five questions.

271. What does analyzing the concept of culture and the change in the social system provide?
(A) A framework to prevent structural changes entirely in the group
(B) A static definition of interpersonal hierarchies within community
(C) Vital insights into community evolutionary dynamics
(D) A methodology that ignores transitioning communities in the field

272. How was the concept of culture strictly defined in the academic observation?
(A) Through theoretical models entirely disconnected from field practice
(B) Through observable norms and values practiced by the group
(C) Through the broader structural changes occurring within the society
(D) Through static parameters avoiding any interpersonal community relations

273. How did researchers measure the change in the social system during the study?
(A) By ignoring the fundamental cultural parameters during the investigation
(B) By isolating the observable norms from the process of social evolution
(C) Through maintaining the concept of culture in a completely static state
(D) Through the realignment of interpersonal community hierarchies

274. What is the relationship between the concept of culture and the social system?
(A) Cultural norm alterations forcing social system change
(B) They exist as entirely separate entities without any direct impact
(C) Cultural norms realign to avoid affecting the established social systems
(D) Social structures block any catalysts arising from the group culture

275. Why is observing the concept of culture in a static state deemed insufficient?
(A) It causes a permanent realignment of various interpersonal hierarchies
(B) It directly initiates broader and complex structural transformations
(C) It prevents predicting inevitable social

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system changes
(D) It overemphasizes dynamic progression in localized observational studies

Direction : Please read the following source carefully.

The structural analysis of the economy within ethnological parameters reveals the foundational dependencies that sustain a community. An academic field investigation recently centered on the economy of a specific localized group to understand how material resource management dictates social cohesion. This case study illustrated that the economy is not merely a mechanism of transaction but a core ethnological pillar that structures the entire community framework. Researchers observed that the traditional economy operates on strict intra-community distribution rules, which directly influence the stability of the group. The analysis of the economy demonstrated that the mechanisms of production and allocation are deeply embedded in the communal identity. By restricting the study solely to the parameters of the economy, the academic team isolated the factors that drive material survival and communal interdependence. The findings indicated that any disruption in the operational flow of this economy leads to immediate structural vulnerabilities within the community. Consequently, understanding the specific mechanisms of the economy is crucial for researchers, as it serves as the primary structural indicator of the community's overall stability and operational resilience in ethnological studies.

Based on the above source, attempt the following five questions.

276. What does the structural analysis of the economy within ethnological parameters reveal?
(A) Foundational dependencies sustaining a community framework
(B) The mechanisms of transaction entirely unrelated to the society
(C) The separation of material resources from the social cohesion process
(D) The elimination of strict intra-community resource distribution rules

277. How does the traditional economy influence the stability of the observed group?
(A) By ignoring production mechanisms entirely during the observation
(B) By distancing material resource management from the communal identity
(C) By causing immediate structural vulnerabilities deliberately in groups
(D) By operating on strict intra-community distribution rules

278. What did restricting the study solely to the parameters of the economy allow the team to do?
(A) Eliminate the established concepts of communal interdependence
(B) Isolate factors driving survival and interdependence
(C) Overlook the traditional allocation rules used by the community
(D) Dismiss the operational resilience found in ethnological studies

279. According to the findings, what happens when the operational flow of the economy is disrupted?
(A) It enhances the overall stability of the group being investigated
(B) It establishes new foundational dependencies automatically for the group
(C) It leads to immediate structural community vulnerabilities
(D) It resolves various issues related to the communal interdependence

280. Why is understanding the specific mechanisms of the economy crucial for researchers?
(A) It disproves the necessity of social cohesion within a localized group
(B) It functions exclusively as a transaction mechanism for the population
(C) It detaches material survival from the established communal identity
(D) It serves as the primary indicator of operational resilience

Direction : Please read the following source carefully.

The academic investigation of the religious system within ethnology provides a critical framework for understanding the normative order and cohesive mechanisms of a community. In a recent structural case study, researchers dedicated their observational efforts strictly to the religious system

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of a localized group, analyzing how ritualistic frameworks enforce communal rules. The study demonstrated that the religious system functions as the primary regulatory apparatus, dictating the boundaries of acceptable interaction among group members. By examining the religious system, the academic team identified the specific structural norms that maintain hierarchical stability and prevent internal fragmentation. This case highlighted that the religious system is intrinsically woven into the daily operational fabric of the community, serving as a unifying structural force. The researchers concluded that the religious system operates beyond mere belief, acting as a formalized institution that governs behavioral compliance. Analyzing the intricacies of the religious system allowed scholars to map the exact pathways of authority and cohesion within the group. Ultimately, the academic scrutiny of the religious system is essential for comprehending the underlying normative architectures that sustain community integration in ethnological frameworks.

Based on the above source, attempt the following five questions.

281. What framework does the academic investigation of the religious system provide?
(A) A framework for understanding community normative order
(B) A model specifically designed to disrupt acceptable interactions
(C) A system focused solely on personal individual religious beliefs
(D) A methodology avoiding all daily operational fabric analysis tasks

282. How does the religious system function within the observed localized group?
(A) As an informal concept detached from the group's daily operations
(B) As a regulatory apparatus dictating interaction boundaries
(C) As a mechanism that encourages internal fragmentation within the group
(D) As a theoretical belief system without any formalized communal rules

283. What did examining the religious system allow the academic team to identify?
(A) Non-ritualistic frameworks operating outside communal boundaries
(B) Specific norms that maintain hierarchical community stability
(C) Behaviors that defy the group's underlying normative architectures
(D) Mechanisms that operate independently of all authority pathways

284. How is the religious system characterized beyond being a mere belief?
(A) As an institution governing strict behavioral compliance
(B) As a temporary measure used for casual social interaction tasks
(C) As a fragmented set of disconnected structural communal norms
(D) As a secondary force entirely unrelated to communal integration

285. What exact pathways were scholars able to map by analyzing the religious system?
(A) The pathways regarding the economic resource distribution
(B) The pathways regarding non-compliant behavioral exceptions
(C) The pathways of authority and cohesion within the localized group
(D) The pathways separating belief from daily operations

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Direction : Please read the following source carefully.

Evaluating the effects of industrialization on tribal development remains a central focus of contemporary ethnological impact studies. A structured academic case examined a tribal region undergoing rapid structural shifts to assess the exact effects of industrialization on tribal development. The researchers meticulously observed how the introduction of industrial frameworks dismantled traditional modes of sustenance, directly impacting the developmental trajectory of the tribal group. The effects of industrialization on tribal development were categorized by the transition from localized resource dependency to formal industrial labor participation. This study illustrated that the effects of industrialization heavily alter the foundational priorities of tribal development, forcing a systemic realignment of community objectives. The academic team noted that measuring the

effects of industrialization requires a strict focus on how new infrastructural implementations disrupt established communal mechanisms. By analyzing the effects of industrialization on tribal development, researchers identified critical structural vulnerabilities that arise when traditional systems confront industrial methodologies. The case study concluded that a rigorous ethnological evaluation of the effects of industrialization is mandatory to accurately track the shifting paradigms of tribal development in transitioning regions.

Based on the above source, attempt the following five questions.

286. What is a central focus of contemporary ethnological impact studies according to the source?
(A) Ignoring traditional modes of localized sustenance within populations
(B) Promoting formal industrial labor without any ethnological assessment
(C) Maintaining student-led rapid structural shifts occurring in traditional populations
(D) Evaluating the effects of industrialization on tribal development

287. How did the introduction of industrial frameworks affect the tribal group?
(A) It enhanced localized resource dependencies for the entire tribal population
(B) It solidified all established communal mechanisms within the local region
(C) It dismantled traditional sustenance and impacted development
(D) It avoided forcing a systemic realignment of community research objectives

288. How were the effects of industrialization on tribal development categorized in the study?
(A) By the rejection of formal labor methodologies within the local group
(B) By the transition from local dependency to industrial labor
(C) By the stabilization of fundamental community objectives in the area
(D) By the elimination of shifting developmental paradigms in the region

289. What is required to accurately measure the effects of industrialization?
(A) A dismissal of rigorous academic evaluations in the transitioning regions
(B) An assumption that traditional systems remain entirely unchanged by shifts
(C) An avoidance of identifying structural vulnerabilities in tribal groups
(D) A focus on how implementations disrupt communal mechanisms

290. What critical discovery arose from analyzing the effects of industrialization on tribal development?
(A) Structural vulnerabilities confronting industrial methodologies
(B) The flawless integration of traditional systems into modern industries
(C) The total permanence of localized community resource dependencies
(D) The immediate resolution of infrastructural disruptions in the area

Direction : Please read the following source carefully.

The rigorous academic analysis of the effects of urbanization on tribal development reveals profound shifts in spatial and structural community dynamics. In a recent field-based scenario, scholars investigated a specific tribal population to isolate the exact effects of urbanization on tribal development. The study focused on the encroachment of urban spatial models and how this spatial shift fundamentally reconfigures the parameters of tribal development. Researchers observed that the effects of urbanization manifest primarily through the dissolution of traditional communal boundaries and the imposition of structured urban hierarchies. The effects of urbanization on tribal development were systematically documented by tracking the transition of the community from an isolated spatial arrangement to a concentrated urbanized layout. This structural transition demonstrated that the effects of urbanization critically disrupt the localized stability necessary for traditional tribal development. By confining the research solely to the effects of urbanization, the academic team highlighted the precise mechanisms through which spatial restructuring alters communal identities. The investigation concluded that continuous monitoring of the effects of urbanization is vital for understanding

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the complex structural transformations inherent in contemporary tribal development.
Based on the above source, attempt the following five questions.

291. What does the analysis of the effects of urbanization on tribal development reveal?
(A) The preservation of isolated spatial arrangements within the group
(B) The reinforcement of traditional communal boundaries in the area
(C) Shifts in spatial and structural community dynamics
(D) An absence of structural transformations in localized populations

292. What was the primary focus regarding urbanization in the field-based scenario?
(A) Urban spatial encroachment and structural reconfiguration
(B) The avoidance of structural dynamics in academic research projects
(C) The expansion of isolated spatial arrangements on a global scale
(D) The total rejection of continuous spatial monitoring in the field

293. How do the effects of urbanization primarily manifest within the studied tribal population?
(A) Through the strengthening of various traditional communal identities
(B) Through the total elimination of structured regional spatial models
(C) Through the preservation of localized stability within the population
(D) Dissolving traditional boundaries and imposing urban hierarchies

294. How was the transition of the community systematically documented during the investigation?
(A) By ignoring the spatial restructuring of communal identities in the group
(B) Tracking the shift to an urbanized layout from isolation
(C) By isolating complex structural transformations from the academic record
(D) By emphasizing localized stability over various transition metrics used

295. What did the structural transition demonstrate concerning the effects of urbanization?
(A) It stabilizes the precise mechanisms of traditional communal boundaries
(B) It prevents the imposition of structured urban hierarchies in the region
(C) Disrupting localized stability needed for development
(D) It perfectly aligns traditional parameters with current urban layouts

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Direction : Please read the following source carefully.

The application of the theory of ethnology to the ethnological study of the Tribal and Sadan populations of Jharkhand and neighbor states provides a vital comparative framework. A recent academic investigation utilized the theory of ethnology to systematically compare the distinct structural attributes of the Tribal and Sadan demographics within Jharkhand and its neighbor states. This case study relied strictly on the foundational theory of ethnology to map the interactive dynamics between the Tribal and Sadan communities. The researchers observed that the ethnological study of Tribal and Sadan groups reveals complex patterns of structural coexistence and differentiation across Jharkhand and neighbor states. By strictly applying the theory of ethnology, the academic team isolated the specific variables that define the unique communal identities of both the Tribal and Sadan populations. The investigation demonstrated that the theory of ethnology is indispensable for conducting an accurate ethnological study of Tribal and Sadan interactions in these regions. The structural conclusions drawn from Jharkhand and neighbor states confirm that employing the theory of ethnology ensures a rigorous, objective academic analysis of these specific localized populations.
Based on the above source, attempt the following five questions.

296. What does the application of the theory of ethnology provide for the regions mentioned?
(A) A randomized approach to the demographic analysis of regional groups
(B) A strategy for ignoring structural differentiation patterns in groups
(C) A methodology entirely unrelated to

localized population structures
(D) A comparative framework for local demographics

297. Which distinct demographic groups were systematically compared using the theory of ethnology?
(A) Tribal and Sadan groups in Jharkhand and nearby states
(B) Generalized populations residing in non-neighboring territories
(C) Isolated groups functioning without any regional interactions
(D) Global demographics while ignoring specific local identities

298. What does the ethnological study of Tribal and Sadan groups reveal in these regions?
(A) A complete lack of structural differentiation within the populations
(B) Patterns of structural coexistence and differentiation
(C) The irrelevance of foundational ethnological theory in these regions
(D) An absence of interactive dynamics between the various communities

299. By strictly applying the theory of ethnology, what was the academic team able to isolate?
(A) The variables that standardize global demographic patterns in the field
(B) Variables defining unique identities of the populations
(C) The generalized assumptions found in non-structural academic studies
(D) The failure of ethnology to study localized community interactions

300. What ensures a rigorous, objective academic analysis of these specific localized populations?
(A) Systematically employing ethnological theory
(B) Abandoning all comparative academic frameworks entirely in the study
(C) Avoiding the complex patterns of structural coexistence in the region
(D) Disregarding the interactions between Tribal and Sadan local groups

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ANSWERS

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1. (C) A is true but R is false.
Ethnology involves the systematic comparison and analysis of diverse human cultures to identify underlying patterns and variations. While it focuses on contemporary social structures, it does not strictly avoid historical development. In fact, many ethnological approaches integrate historical data to explain how current cultural traits evolved, making the claim of strict avoidance inaccurate within the broader scientific discipline.

2. (A) The comparative and analytical study of cultures
Ethnology is defined as the comparative and analytical study of cultures, distinguishing it from ethnography, which is more descriptive. It seeks to understand universal patterns and specific cultural variations by examining social, economic, and religious systems across different societies. This branch of anthropology helps in formulating generalized theories regarding human behavior and the complex dynamics of cultural evolution.

3. (C) Claude Lévi-Strauss
Claude Lévi-Strauss is a foundational figure in anthropology, renowned for developing structuralism. This theoretical framework posits that cultural phenomena can be understood by identifying the underlying mental structures that govern human thought and social organization. His work on kinship and mythology emphasized that universal cognitive processes shape the diverse cultural expressions observed in various societies around the entire world.

4. (D) P-2, Q-4, R-1, S-3
Anthropological fields are distinguished by their specific methodologies and areas of focus. Ethnography involves the descriptive study of a single culture through fieldwork. Ethnology builds upon this by comparing different cultures. Archaeology examines past human life through material remains, while linguistics explores how language functions within its cultural context. Together, these branches provide a comprehensive understanding of humanity.

5. (C) It involves the comparative study of kinship, religion, and economy.
The scope of ethnology is broad, encompassing the comparative analysis of various social institutions across different human societies. It specifically investigates core aspects of human life, including kinship systems, religious beliefs, and economic organizations. By examining these elements, ethnologists can identify how different groups adapt to their environments and how social structures facilitate cooperation and cultural continuity.

6. (B) It isolates cultures as static, unchanging entities.
Ethnology treats cultures as dynamic and adaptive systems rather than static or unchanging entities. The discipline relies on ethnographic data to compare and formulate theories about cultural dynamics and cross-cultural variations. Understanding that societies evolve in response to internal and external factors is fundamental to modern anthropological thought, as it allows for the analysis of social change over time.

7. (D) I, II, and IV only
Ethnological studies focus on cultural and social processes such as assimilation, where groups adopt traits of a dominant culture, and diffusion, the spread of traits between societies. It also analyzes social stratification systems that organize individuals into hierarchies. However, evaluating the biological evolution of the human brain falls under biological anthropology rather than the comparative study of cultures.

8. (A) Structuralism - Study of underlying cultural patterns
Structuralism is an analytical approach that focuses on identifying the underlying patterns and mental structures that govern cultural expressions and social organizations. It suggests that human culture can be understood through the binary oppositions and rules that structure

thought. This perspective differs from other theories like functionalism, which prioritizes the roles social institutions play in maintaining society's stability.

9. (C) Phonetics - Political structure
In the structural analysis of society, kinship represents the social structure, and myths often form the ideological framework. Economic structures are tied to subsistence strategies like agriculture or foraging. Phonetics, however, is a branch of linguistics concerned with the physical sounds of human speech and does not constitute a political structure within the standard frameworks of ethnological research.

10. (A) I, II, IV, and V
Modern ethnology covers diverse areas including the impact of globalization on local cultures and the investigation of indigenous knowledge systems. It also examines symbolic anthropology and methods for cross-cultural dispute resolution. While it interacts with various sciences, the strict mapping of the human genome is a task for biological anthropologists and geneticists rather than those focusing on cultural analysis.

11. (D) Tectonic plate movement
The primary domains of ethnology include social organization, cultural evolution, and religious belief systems, all of which examine human behavior and societal structures. These topics allow for the comparative analysis of how people live and interact. In contrast, the movement of tectonic plates is a geological process that falls under the earth sciences and is unrelated to cultural study.

12. (B) Informing public policy on cultural diversity
In contemporary society, the utility of ethnology lies in its ability to inform public policy regarding cultural diversity and social integration. By providing deep insights into the traditions and needs of various groups, ethnological research helps governments and organizations design programs that are culturally sensitive and effective. This application ensures that development initiatives respect indigenous rights and promote harmony.

13. (A) II, IV, I, III
The history of anthropological theory shows a progression from classical evolutionism in the nineteenth century to structural functionalism in the early twentieth century. This was followed by neo-evolutionism in the mid-twentieth century, which sought more nuanced explanations for cultural change. Finally, post-modernism emerged in the late twentieth century, critiquing previous objective frameworks and emphasizing reflexivity and representation.

14. (D) Ethnological synthesis
When a researcher compares specific cultural systems, such as marriage or kinship, from different groups to identify universal patterns, they are engaging in ethnological synthesis. This process goes beyond the descriptive nature of fieldwork by integrating various data sets to build broader theoretical understandings of human society. It is the hallmark of ethnology to seek generalizations through such systematic comparison.

15. (C) Statement I is correct but Statement II is incorrect
Ethnology serves as the theoretical component of cultural anthropology by synthesizing descriptive data collected through ethnographic fieldwork. Contrary to the idea that it avoids generalizations, a primary goal of ethnology is to identify and formulate generalized laws or patterns of human behavior and social organization. This comparative approach allows researchers to understand commonalities and differences across diverse human societies.

16. (B) Cultural relativism and spatial ecology
Implementing housing policies without considering traditional spatial organization ignores the principles of cultural relativism and spatial ecology. These concepts highlight that cultural practices and the use of physical space are meaningful within their specific contexts. Ignoring these factors often leads to the failure of development projects, as new structures may conflict with the community's established social and environmental values.

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17. (B) By evaluating cultural practices within their own specific context
Cultural relativism is a fundamental methodological principle in modern ethnology that requires evaluating cultural practices within their own specific social and historical contexts. It advocates for suspending external judgments based on one's own cultural standards to achieve a deeper, unbiased understanding of different societies. This approach is essential for accurate cross-cultural analysis and for promoting respect for human diversity.

18. (A) Cause: Cultural conditioning; Effect: Biased interpretation of other cultures
Ethnocentrism is primarily caused by cultural conditioning, where individuals are socialized to view their own culture as the standard of normalcy. Its effect on research is the biased interpretation of other cultures, which can distort scientific findings. To counter this, ethnologists use cultural relativism to ensure that they analyze diverse communities objectively and without the influence of personal prejudices.

19. (C) The patterned social arrangements in society
In ethnology, social structure refers to the patterned social arrangements and stable relationships within a society that organize individuals and groups. This includes institutions like kinship, marriage, and political systems that provide a framework for social interaction. Understanding social structure allows researchers to analyze how different parts of a society function together to maintain order and facilitate cultural continuity.

20. (D) Emic
The term emic refers to the insider's perspective in ethnological research, focusing on the meanings and categories used by the members of the culture being studied. In contrast, the etic perspective represents the outsider or analyst's viewpoint, using external scientific categories. Both perspectives are valuable, but the emic approach is crucial for understanding how individuals perceive their social world.

21. (C) It includes sub-fields like economic and political anthropology.
Ethnology is a multi-faceted discipline that includes several specialized sub-fields, such as economic and political anthropology. These branches investigate how resources are produced and distributed and how power and social control are maintained across different cultures. Far from being restricted to biology, ethnology integrates social, psychological, and environmental dimensions to provide a holistic understanding of cultural diversity.

22. (B) It focuses solely on creating profit for multinational corporations.
The utility of ethnology extends to resolving cross-cultural conflicts, designing appropriate health interventions, and preserving indigenous rights. Its primary goal is not the generation of profit for multinational corporations, but rather the application of cultural knowledge to solve human problems. By understanding diverse perspectives, ethnology contributes to more equitable and effective governance and social development on a global scale.

23. (D) Political Anthropology - Study of power and social control
Political anthropology is the branch of ethnology that focuses on the study of power, leadership, and mechanisms of social control within different societies. It examines how decisions are made and how order is maintained, whether in uncentralized bands or complex states. This field provides insights into the diverse ways human groups organize themselves politically and resolve internal or external conflicts.

24. (A) Medicine - Ignoring traditional healing practices
The application of ethnology in medicine involves integrating traditional healing practices with modern healthcare to improve outcomes, rather than ignoring them. In public policy, education, and law, ethnology provides the cultural context necessary for creating inclusive and effective systems. Ignoring traditional knowledge can lead to mistrust and the failure of interventions, making cultural sensitivity a critical component.

25. (C) Quantum Physics
Social, cultural, and psychological anthropology are all recognized branches of ethnology, each focusing on different aspects of human life and social interaction. These fields use comparative methods to study everything from kinship to

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mental processes across cultures. Quantum physics, however, is a branch of physical science that deals with the behavior of matter and energy at the atomic scale.

26. (A) Both A and R are true and R is the correct explanation of A.
Ethnology and sociology share a strong relationship because both disciplines are dedicated to the analysis of social behavior, institutions, and structures. While sociology historically focused on modern, industrial societies, ethnology emerged from the study of small-scale, non-industrial groups. Today, the boundaries between the two have blurred as both fields utilize similar theoretical frameworks to understand how societies function.

27. (D) Treating them as active participants and co-researchers
Modern ethnology has moved away from viewing indigenous communities as passive subjects of study. Instead, contemporary researchers treat them as active participants and co-researchers in the production of knowledge. This shift emphasizes ethical collaboration, the recognition of indigenous intellectual property rights, and the importance of incorporating local perspectives into research designs, ensuring that the study benefits the community.

28. (B) Applied Ethnology
Utilizing ethnological methods to resolve practical issues, such as labor disputes involving diverse cultural groups, is a clear application of the discipline. This field, known as applied ethnology or applied anthropology, uses cultural insights to address real-world challenges in areas like business, healthcare, and law. It demonstrates the practical value of understanding cross-cultural dynamics in managing interactions.

29. (C) P-4, Q-1, R-3, S-2
Ethnology is an interdisciplinary science that connects with various other subjects to provide a holistic view of humanity. It works with psychology to examine how culture and personality interact and with history to trace the evolution of societies. It links with economics to analyze systems of exchange and with geography to study the spatial distribution of diverse cultural traits.

30. (D) Statement I is incorrect but Statement II is correct
Ethnology is not an isolated discipline; it frequently borrows concepts from other fields, especially psychology. The culture and personality school is a prime example of this interdisciplinary approach, as it relies heavily on psychological theories to explain how cultural environments shape the individual. This collaboration allows for a deeper understanding of the relationship between social structures and human mental processes.

31. (A) Ethnobotany
Ethnobotany is an interdisciplinary field that combines ethnology and botany to study how specific cultural groups interact with and utilize local plant life. This includes examining traditional medicinal uses, dietary habits, and the symbolic significance of flora within the community. Such research is vital for preserving indigenous knowledge and for discovering potential new applications for natural resources in science.

32. (B) I, II, and III only
Ethnology maintains deep connections with several disciplines, sharing a focus on human society with sociology and utilizing historical archives for ethnohistory. It also applies economic theories to understand the unique exchange systems found in tribal communities. While it studies the environment, modern ethnology generally avoids strict geographical determinism, focusing instead on the complex interactions between culture and surroundings.

33. (B) Applied Anthropology
The application of ethnological knowledge and methods to solve practical human problems is known as applied anthropology. Professionals in this field work in diverse sectors, including healthcare, international development, and corporate management, to ensure that programs and products are culturally appropriate. This practical focus demonstrates how theoretical insights of ethnology can be used to improve social well-being.

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34. (A) Past exploitation and harm caused to studied communities
The shift towards modern ethical guidelines in ethnological research was primarily driven by the recognition of past exploitation and harm caused to the communities being studied. Early anthropology often operated within colonial frameworks that ignored the rights and dignity of subjects. Today, ethics emphasize informed consent, the protection of privacy, and ensuring that research is collaborative and beneficial to participants.

35. (C) I, II, III, and V
Modern ethnological research is characterized by a strong emphasis on informed consent and the recognition of indigenous rights over their own data. Researchers also practice reflexivity, acknowledging their own biases and how their presence affects the study. Collaborative research designs, where the community is involved in the process, are now preferred over older, more extractive models of investigation.

36. (D) The complex whole which includes knowledge, belief, art, morals, law, and custom
In classical ethnology, culture is understood as the complex whole that includes knowledge, belief, art, morals, law, and custom. This definition emphasizes that culture is not biological but is learned and shared within a group. It encompasses all aspects of social life and provides individuals with a framework for interpreting their world and interacting with others.

37. (C) E.B. Tylor
E.B. Tylor provided the foundational definition of culture in his 1871 work, Primitive Culture. He was a key figure in classical evolutionism and sought to establish anthropology as a scientific discipline. His broad definition helped shift the focus from biological inheritance to social learning, laying the groundwork for the modern understanding of how diverse societies develop and maintain traditions.

38. (B) Alteration of social interactions, institutions, and structures over time
Social change is defined as the alteration of social interactions, institutions, and structures over time within a society. It is a continuous and often complex process that can be driven by internal innovations or external influences like contact with other cultures. No society is completely static, and understanding how these changes occur is a central theme in ethnological research.

39. (D) Culture is static and entirely resistant to change.
Culture is a learned, symbolic, and shared system that is inherently dynamic rather than static. It constantly adapts to changing environmental, social, and economic conditions. The idea that any culture is entirely resistant to change is inaccurate, as all human groups undergo transformations through internal development or through interaction with other societies over time, ensuring their continued social relevance.

40. (A) Enculturation - Learning one's own culture during childhood
Enculturation is the process by which individuals learn and internalize their own culture's values, norms, and behaviors during childhood. This differs from acculturation, which involves cultural changes resulting from contact between different groups. Understanding enculturation is essential for ethnologists as it explains how cultural traditions are transmitted from one generation to the next, maintaining the social identity of groups.

41. (D) Syncretism - Strict separation of distinct cultural beliefs
Syncretism refers to the blending of distinct cultural or religious beliefs into a new, unified system, rather than their strict separation. Other mechanisms of change include innovation, which is the internal creation of new traits, and diffusion, the spread of traits between societies. Acculturation occurs through continuous firsthand contact, leading to significant cultural shifts in one or both groups involved.

42. (B) Total isolation of constituent units
A social system is characterized by the interdependence of its parts, ordered relationships, and mechanisms for boundary maintenance and equilibrium. These components work together to ensure the stability and functioning of the society as a whole. Total isolation of constituent units would prevent the formation of a system, as social life relies on the interaction and integration of various institutions.

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43. (D) Syncretism / Transculturation
Syncretism or transculturation describes the process where a community integrates elements from a dominant culture while still retaining its core identity. This often results in new, hybrid cultural forms that reflect the influence of multiple traditions. This process allows groups to adapt to external pressures and changing social environments without completely losing their unique heritage or sense of collective belonging.

44. (A) Economic anthropology and social change
Observing how the introduction of cash crops alters traditional exchange systems requires an understanding of economic anthropology and social change. This field examines how new economic activities can disrupt established social relationships and reciprocal obligations within a tribe. Such transformations often lead to shifts in power dynamics and the restructuring of community life as societies move towards more market-oriented systems.

45. (D) Statement I is incorrect but Statement II is correct
A social system functions as an interconnected web where a change in one institution, such as the economy, inevitably triggers changes in others, like kinship or religion. For example, the shift from subsistence to market-based production can deeply impact traditional social structures. Understanding these internal linkages is crucial for ethnologists studying how societies adapt to new pressures and maintain overall stability.

46. (B) Partial acculturation and linguistic shift
When a tribe migrates to an urban area and adopts a new language while still celebrating traditional festivals, it is undergoing partial acculturation and a linguistic shift. This scenario shows that cultural change is often uneven, with some elements like language changing more rapidly than others like ritual. It reflects the complex way individuals navigate and balance multiple cultural influences.

47. (B) A period of maladjustment and social friction
Cultural lag occurs when material culture, such as mobile technology, changes faster than non-material culture, like social norms and rules. This imbalance often leads to a period of maladjustment and social friction as the society struggles to develop appropriate ethical and legal frameworks for new technology. Ethnologists study this phenomenon to understand the tensions that arise during rapid modernization.

48. (A) Cause: Cross-cultural contact; Effect: Integration of new traits
Cultural diffusion is primarily caused by cross-cultural contact, which facilitates the spread and integration of new traits from one society to another. This process can occur through trade, migration, or communication and is a major driver of cultural change and diversification. By adopting and adapting external elements, societies can enhance their technological, social, or ideological systems, contributing to evolution.

49. (C) The system of production, distribution, and consumption of resources
In ethnological studies, the economy is defined as the system of production, distribution, and consumption of resources within a society. In tribal contexts, this often involves subsistence strategies like foraging and is deeply embedded in social and kinship ties. Analyzing these systems allows researchers to understand how groups meet their needs and organize labor without the presence of formal markets.

50. (D) Generalized reciprocity
Generalized reciprocity is the form of exchange most characteristic of traditional, egalitarian tribal societies. It involves giving goods or services without the expectation of an immediate or specific return, often occurring between close kin or community members. This practice reinforces social bonds and ensures that resources are distributed according to need, promoting the overall stability and survival of the group.

51. (C) A is true but R is false.
Substantivism is an economic theory arguing that in non-industrial societies, economic activities are embedded in social institutions like kinship and religion. Contrary to formalist views, tribal economic choices are often driven by social obligations and community survival rather than individual profit maximization. This perspective emphasizes that economic behavior cannot be understood in isolation from the broader cultural and social context.

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52. (B) Competitive feasting and gift-giving to gain prestige
The Potlatch system, found among indigenous groups of the Pacific Northwest, is characterized by competitive feasting and elaborate gift-giving. The primary goal is to gain social prestige and validate status through the redistribution or destruction of wealth. This system demonstrates how economic activities can serve complex social and political functions, reinforcing hierarchies and alliances within and between various communities.

53. (C) Bronisław Malinowski
Bronisław Malinowski is the ethnologist most famously associated with the study of the Kula Ring, a complex ceremonial exchange system in the Trobriand Islands. His intensive fieldwork revealed that these exchanges of shell valuables were central to maintaining social relationships and political alliances. This work laid the foundation for functionalism and remains a classic example of ritualized trade functions.

54. (D) P-3, Q-1, R-4, S-2
Economic exchange systems vary based on social distance and the expectation of return. Generalized reciprocity involves giving without immediate expectations, while balanced reciprocity requires an equivalent return. Negative reciprocity occurs when one party attempts to gain at the other's expense. Redistribution involves a centralized authority collecting and then reallocating resources to the community, often seen in complex tribal organizations.

55. (C) Agricultural system characterized by rotating field use
Shifting cultivation, also known as Jhum, is an agricultural system characterized by rotating field use to allow soil fertility to recover naturally. It typically involves clearing a patch of forest, farming it for a few seasons, and then moving to a new area. This traditional method is well-adapted to tropical environments and is often central to the socio-cultural life.

56. (B) Kinship plays a minimal role in organizing labor.
Tribal economies are distinct in that kinship plays a central role in organizing labor and managing resources. They often lack a generalized currency and focus primarily on subsistence production, with land frequently being owned communally by a clan or lineage. The claim that kinship plays a minimal role is incorrect, as social relationships are the primary framework for economic activities.

57. (D) I, II, and IV only
Religious systems in tribal societies include animism, the belief in spiritual beings, and totemism, which links a group to a natural object. Shamanism involves a part-time practitioner who mediates between the human and spirit worlds. While magic and religion both deal with the supernatural, they differ in their approach, with magic often being more manipulative and goal-oriented than worship.

58. (A) Animatism - Belief in a generalized, impersonal supernatural power (Mana)
Animatism is the belief in a generalized, impersonal supernatural power, often referred to as Mana, that can inhabit people or objects. This differs from animism, which focuses on distinct spiritual beings or souls. Polytheism and monotheism refer to the belief in multiple gods or a single deity, respectively. Understanding these variations helps ethnologists analyze how different cultures conceptualize the supernatural.

59. (C) Sorcerer - One who practices magic for beneficial community harvests only
In the study of religious practitioners, a priest is a full-time, formally trained specialist, while a shaman is a trance-based mediator. A prophet is a charismatic figure who initiates new movements. A sorcerer, however, is typically understood as one who uses magic for harmful or antisocial purposes rather than solely for beneficial community goals like ensuring a successful harvest.

60. (A) I, III, and IV
Industrialization in tribal areas often leads to displacement and land alienation as resources are extracted for development. This process alters traditional occupational structures and promotes out-migration of youth to urban centers in search of employment. While it brings change, it does not uniformly increase traditional knowledge or strengthen kinship ties, often causing significant social disruption and cultural loss.

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61. (D) Complete isolation from market economies
Urbanization impacts tribal communities by disrupting traditional social control mechanisms and shifting values from communal to individualistic. It also exposes migrants to mainstream healthcare and education systems. However, it does not lead to complete isolation from market economies; on the contrary, it integrates tribal members into urban labor markets and commercial networks, fundamentally changing their economic and social lives.

62. (B) Development plans integrating customary rights and livelihood security
Successful and inclusive tribal development in industrial zones requires plans that integrate customary rights and ensure livelihood security for affected populations. This approach respects the unique socio-cultural identity of tribes while providing opportunities for sustainable growth. Forced assimilation or relocation without compensation leads to marginalization and social unrest, undermining the long-term success and equity of modern development initiatives.

63. (B) III, I, II, IV
The typical stages of displacement due to industrialization begin with the arrival of project proposals, followed by formal planning and land acquisition processes. This leads to the disruption of traditional livelihoods as communities lose access to their resources. Finally, the process concludes with resettlement and the subsequent cultural and social readjustment required for the displaced population in a new environment.

64. (A) Social disorganization and trauma of displacement
When a displaced tribe exhibits high levels of social conflict and community breakdown, it is a sign of social disorganization and the trauma of displacement. This competency involves analyzing how the loss of land and traditional social structures impacts the stability of a group. Such issues are critical considerations for anthropologists and policymakers working on rehabilitation and resettlement programs.

65. (C) Statement I is correct but Statement II is incorrect
Urbanization offers tribal youth new educational and employment opportunities, facilitating social mobility. However, it does not completely eliminate tribal identity within a single generation, as many migrants maintain their traditions and links to home communities. Cultural identity is resilient and often adapts to urban settings through ethnic networks and the continued practice of certain rituals and beliefs.

66. (B) In-group/Out-group resource competition and cultural marginalization
The influx of outsiders due to industrial development often leads to intense competition for resources and the socio-economic marginalization of local indigenous tribes. This ethnological issue highlights tensions between different social groups and the potential for local populations to be sidelined in their own territory. Understanding these dynamics is essential for addressing the social inequalities that frequently accompany rapid industrial growth.

67. (B) Analyzing how forest destruction dismantles subsistence and social structure
Cultural ecology explains the impact of industrialization by analyzing how the destruction of the forest environment dismantles the subsistence base and social structure of forest-dwelling tribes. Since their culture is closely adapted to the natural environment, significant ecological change forces a restructuring of their entire social system. This approach emphasizes the vital link between environmental stability and cultural heritage.

68. (B) Cause: Loopholes in land protection laws and debt traps; Effect: Marginalization and poverty
A primary cause of tribal land alienation in urbanizing regions is the existence of loopholes in land protection laws combined with debt traps set by moneylenders. The effect of this process is widespread marginalization and poverty of tribal communities as they lose their primary source of livelihood. Protecting land rights is a crucial component of ensuring the socio-economic survival of indigenous groups.

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69. (A) Explanatory frameworks used to understand cultural similarities and differences
The theory of ethnology refers to the various explanatory frameworks and paradigms used by researchers to understand cultural similarities and differences across human societies. These theories provide the tools for analyzing social organization, evolution, and change. By applying these frameworks, ethnologists can move beyond descriptive data to develop profound insights into the universal and specific aspects of human culture.

70. (A) Unilineal Evolution
Unilineal evolution is a nineteenth-century theory positing that all human societies pass through the same distinct and universal stages of development, typically described as savagery, barbarism, and civilization. This perspective sought to explain the diversity of human cultures as different points on a single evolutionary path. While largely abandoned by modern scholars, it remains a foundational concept in anthropology.

71. (B) It argues that each culture has its own unique history and development path.
Historical particularism, pioneered by Franz Boas, argues that each culture is the product of its own unique history and specific developmental path. This approach challenged the generalizations of unilineal evolution by emphasizing the importance of detailed fieldwork and the unique context of every society. It remains a core principle in anthropology, stressing that cultures cannot be judged against one standard.

72. (D) It focuses heavily on the origins and historical timeline of cultural traits.
Functionalism focuses on how social institutions and cultural practices work together to maintain social order and meet human needs, rather than on their historical origins. Key figures like Bronisław Malinowski emphasized that every element of a culture serves a specific function for the survival of the individual or group. This synchronic approach prioritizes the current role of institutions over their past.

73. (A) Franz Boas - Historical Particularism
Franz Boas is correctly paired with historical particularism, a school of thought that emphasizes the unique development of each culture. In contrast, L.H. Morgan is associated with unilineal evolution, and A.R. Radcliffe-Brown is a key figure in structural functionalism. Understanding these correct associations is vital for grasping the historical development of anthropological theory and the different ways cultures are analyzed.

74. (D) Diffusionism - Bronisław Malinowski
While Marvin Harris is associated with cultural materialism and Clifford Geertz with symbolic anthropology, Bronisław Malinowski is the primary figure of functionalism rather than diffusionism. Diffusionism is a school that focuses on how cultural traits spread from one society to another. Correctly identifying these theoretical associations allows for a clearer understanding of the diverse paradigms shaping the field.

75. (C) Symbolic/Interpretive Anthropology
Symbolic and interpretive anthropology is an exception to the idea that culture is primarily an adaptive mechanism to the environment. Instead, this approach, led by figures like Clifford Geertz, views culture as a system of shared meanings and symbols that people use to interpret their world. It focuses on the internal logic and subjective experience of culture rather than material utility.

76. (C) A is true but R is false.
Structural functionalism emphasizes how social institutions maintain social order and stability within a society. However, it does not assume that these institutions exist to resolve historical conflicts; rather, it focuses on their current roles in supporting the social structure. This approach is synchronic, meaning it analyzes society as it exists at a specific point in time, ignoring history.

77. (A) Cultural Symbiosis
Cultural symbiosis refers to the process where diverse ethnic groups in a specific region interact over long periods, sharing and exchanging cultural elements while maintaining their distinct identities. This relationship often results in mutual benefit and the development of shared regional traditions. It is a key concept for understanding the complex social dynamics of multi-ethnic regions where tribes and non-tribes coexist.

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78. (B) Ethnohistory
Utilizing the folklore and oral traditions of indigenous tribes to trace their historical migration routes is a core practice in ethnohistory. This discipline combines anthropological methods with historical analysis to reconstruct the past of non-literate societies. By examining myths and legends, researchers can gain valuable insights into the origins and movements of different groups, providing a complete picture of history.

79. (D) P-3, Q-4, R-2, S-1
Different tribes in the Jharkhand region are distinguished by unique cultural and linguistic characteristics. Santhals are known for festivals like Baha and Sohrai, while Mundas are associated with the traditional Khuntkatti land system. Oraons belong to the Dravidian linguistic family, and the Asur tribe has a long-standing historical legacy of practicing traditional iron smelting as a livelihood.

80. (C) Statement I is correct but Statement II is incorrect
Sadans are the non-tribal, Indo-Aryan speaking indigenous people of Jharkhand who have lived alongside tribal populations for centuries. Contrary to the idea of isolation, Sadans and tribes have historically shared deep cultural and economic interactions, forming a symbiotic relationship. This coexistence has shaped the unique regional identity of the area, where diverse groups contribute to a shared landscape.

81. (A) Preserve distinct religious identity and seek institutional recognition
The demand for a Sarna religious code by various tribal groups reflects a strong desire to preserve distinct indigenous belief systems and seek formal institutional recognition. By distinguishing their animistic practices from major organized religions, these communities aim to protect their cultural heritage and ensure their rights are recognized. This movement is a key aspect of contemporary tribal identity politics.

82. (A) I, II, and IV
The Oraon tribe is a Dravidian-speaking group primarily located in Jharkhand. Their traditional youth dormitory, known as the Dhumkuria, plays a vital role in social learning and cultural transmission. They worship a supreme deity named Dharmesh. While they have complex social structures, they are traditionally patrilineal rather than matrilineal, with descent and inheritance traced through the male line.

83. (C) By adopting the dietary and ritual practices of higher castes
In the process of Sanskritization, a marginalized tribe or group adopts the dietary, ritual, and social practices of higher castes to achieve upward social mobility within the traditional hierarchy. This often involves changes in food habits and the adoption of specific religious ceremonies. It is a significant mechanism of social change and cultural adaptation in the Indian rural context.

84. (A) Cause: Exploitation by moneylenders and colonial policies leading to violent uprising
The Santhal Rebellion of 1855 was primarily caused by intense exploitation of the Santhal people by moneylenders and oppressive land policies of the British colonial administration. This led to a massive and violent uprising aimed at establishing a self-governed territory. The rebellion is a significant event in history, representing early and powerful resistance against colonial rule and economic injustice.

85. (A) I, II, III, and V
The Munda tribe is an Austroasiatic-speaking group that practices a patrilineal descent system and is governed by the traditional Parha political organization. Their chief deity is Singbonga, representing the supreme creator. Far from avoiding agriculture, Mundas are traditionally settled cultivators who have historically fought to protect their communal land rights, such as the Khuntkatti system, against various external encroachments.

86. (A) Traditional system of communal land ownership by the original forest clearers
The Khuntkatti system is a traditional form of communal land ownership found among the Munda tribe. It recognizes the land as belonging to the lineage of the original settlers who cleared the forest for cultivation. This system emphasizes the collective rights of the community and has been a central point of resistance against the introduction of individualistic land tenure systems.

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87. (D) The indigenous, non-tribal communities living alongside tribes
In the ethnological context of Jharkhand, Sadans are the indigenous, non-tribal communities that have lived in the region for generations alongside various tribes. They speak regional Indo-Aryan languages and share many cultural and social traits with their tribal neighbors. Understanding the role of Sadans is essential for a complete picture of the social fabric and the historical cultural interactions.

88. (A) Santhali is an Austroasiatic language recognized in the Eighth Schedule.
The linguistic profile of Jharkhand is diverse, with Santhali being a major Austroasiatic language that is officially recognized in the Eighth Schedule of the Constitution. While many tribes speak Austroasiatic or Dravidian languages, the region also features Indo-Aryan speakers among the indigenous population. This linguistic variety reflects the complex history of migration and cultural exchange in the regional plateau.

89. (C) Industrialization in places like Jamshedpur and Bokaro had zero impact on tribal land.
Historically, tribal economies in Jharkhand were based on forest produce and agriculture, with some groups like the Asur practicing traditional iron-smelting. Periodic markets, or haats, remain crucial for local trade. The claim that industrialization in major centers like Jamshedpur and Bokaro had zero impact on tribal land is incorrect, as these projects often resulted in significant land acquisition.

90. (D) Oraon - Dhumkuria
Among the tribes of Jharkhand, the Oraon people are associated with the traditional youth dormitory known as the Dhumkuria. This institution serves as a center for the socialization of young men and women, where they learn the community's customs, songs, and traditions. Such dormitories are vital for the preservation of cultural heritage and for fostering a collective identity.

91. (D) Bihu - Traditional New Year festival of the Santhals
Sarhul, Karma, and Sohrai are all major traditional festivals celebrated by tribes in Jharkhand, each linked to nature, agriculture, or cattle. Bihu, however, is the traditional New Year festival of the people of Assam and is not a native festival of the Santhal tribe. Correctly identifying these festivals is important for understanding the specific ritual calendars of regional groups.

92. (C) Santhal
Particularly Vulnerable Tribal Groups (PVTGs) are identified by the government based on factors like declining population and low literacy. In Jharkhand, groups like the Birhor, Korwa, and Asur are recognized as PVTGs due to specific vulnerabilities. The Santhal tribe, while culturally significant and large in number, does not fall into this category as it is one of the dominant groups.

93. (A) They share a long history of cultural, linguistic, and economic symbiosis.
The relationship between tribes and Sadans in Jharkhand is characterized by a long history of cultural, linguistic, and economic symbiosis. These groups have lived together for centuries, sharing festivals, languages, and traditional knowledge while maintaining their distinct identities. This mutual interdependence has created a unique regional culture that is central to the social and political life of the state.

94. (A) Understanding ethnopolitics, identity formation, and historical grievances
Understanding the modern political mobilization of tribes in Jharkhand requires competency in analyzing ethnopolitics, identity formation, and historical grievances related to land and resource rights. This field examines how cultural identity becomes a basis for political action and how communities organize to seek social justice. It provides insights into the ongoing struggles and aspirations of indigenous populations in a modern state.

95. (C) Statement I is correct but Statement II is incorrect
The Chotanagpur Tenancy Act was enacted in 1908 specifically to protect the land rights of the tribal population in the region. While it provided significant legal safeguards against the transfer of land to non-tribals, it did not completely stop all forms of land alienation due to legal loopholes. The act remains a cornerstone of tribal land legislation in the state today.

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96. (A) Industrial capital development and indigenous spiritual ecology
The conflict between a mining project and the protection of sacred groves like Sarna represents a clash between industrial capital development and indigenous spiritual ecology. For tribal communities, these groves are not just ecological assets but are central to their religious identity and cultural survival. Such disputes highlight tensions that arise when modern economic goals overlook the deep-seated spiritual values of populations.

97. (A) Exploitation of tribal labor and extraction of resources by a capitalist core
A Marxist anthropologist would analyze the effects of industrialization on regional tribes by focusing on the exploitation of tribal labor and the extraction of natural resources by a capitalist core. This perspective emphasizes power imbalances and the process of marginalization as indigenous lands are integrated into global markets. It seeks to understand how industrial growth often benefits external elites.

98. (A) Cause: Dominance of regional languages in education leading to loss of traditional knowledge
A primary cause of language endangerment among smaller tribes is the dominance of regional or national languages in educational and official settings. This shift often leads to the erosion of traditional oral histories and ecological knowledge embedded in the native tongue. Protecting these languages is essential for maintaining cultural diversity and for preserving the unique worldview of the local indigenous populations.

99. (D) Ethnography is descriptive study; ethnology is comparative analysis
Ethnography is the descriptive study of a specific culture based on firsthand fieldwork, providing detailed information about its social and cultural life. Ethnology, on the other hand, is the comparative analysis of these descriptions to identify universal patterns and differences among diverse human groups. Both are essential components of anthropology, with ethnography providing data and ethnology providing the theoretical framework.

100. (A) Bronisław Malinowski
Bronisław Malinowski is widely recognized as the pioneer of the intensive ethnographic fieldwork method known as participant observation. His work in the Trobriand Islands established the standard for modern anthropology, requiring researchers to immerse themselves in the daily lives of the people they study. This immersive approach allows for a deeper understanding of the emic perspective and cultural institutions.

101. (A) Both A and R are true and R is the correct explanation of A.
Participant observation is a central methodology in anthropology that requires the researcher to immerse themselves in the daily lives and activities of the community being studied. This deep engagement is essential for capturing the emic perspective, or the internal meanings and categories used by the culture members. By experiencing life alongside subjects, ethnographers can gain a nuanced understanding.

102. (A) A network of social relationships based on blood and marriage
In ethnology, kinship is defined as a complex network of social relationships based on recognized ties of blood and marriage. These relationships form the basic framework for social organization in many societies, determining rights, obligations, and inheritance patterns. Studying kinship allows anthropologists to understand how families and larger descent groups function to maintain social order and facilitate cultural transmission.

103. (B) Exogamy
Exogamy is the social rule that requires an individual to marry outside their own specified group, such as a clan or lineage. This practice often serves to create social alliances between different groups and to prevent inbreeding. It is a fundamental concept in the study of kinship and marriage, providing insights into how societies manage social boundaries and foster cooperation.

104. (A) P-3, Q-4, R-1, S-2
Family structures vary across cultures and are categorized based on composition. A nuclear family consists of parents and unmarried children, while an extended family includes multiple generations. A joint family typically

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features siblings living together with their spouses and offspring. A matrifocal family is one where the mother and her children form the core, often found in specific social and economic contexts.

105. (A) It involves marriage between children of a brother and a sister.
Cross-cousin marriage involves the union between the children of a brother and a sister, a practice found in many tribal societies. This differs from parallel-cousin marriage, which involves the children of two brothers or two sisters. Cross-cousin marriage often serves to maintain social ties between lineages and is a key feature of specific kinship systems studied by ethnologists.

106. (B) Matrilineal descent implies that women hold supreme political power (matriarchy).
Matrilineal descent traces kinship through the female line, meaning individuals belong to their mother's group. However, this does not necessarily imply matriarchy, where women hold supreme political power; in many matrilineal societies, men still hold significant authority. Patrilineal systems trace descent through the male line, while bilateral systems recognize both parents equally. Understanding these distinctions is fundamental to analyzing social organization.

107. (B) I, II, and III only
Marriage payments like bride price and dowry involve the transfer of wealth between families, while bride service requires the groom to work for the bride's parents. These practices are complex social mechanisms that validate the union and establish rights over children. In many tribal societies, bride price is seen as a way to acknowledge the loss of the bride's labor.

108. (A) Neolocal - Couple establishes a new, independent household
Neolocal residence occurs when a newly married couple establishes a new, independent household away from both sets of parents. This is common in industrial and urban societies. In contrast, patrilocal residence involves living with the groom's family, and matrilocal residence involves living with the bride's family. Avunculocal residence is a specific rule where the couple lives with the groom's maternal uncle.

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109. (C) Levirate - A man marries his deceased wife's sister
Levirate is a custom where a man marries his deceased brother's widow, ensuring the family line continues and providing security for the woman. Marriage to a deceased wife's sister is known as sororate. Other forms include monogamy, involving one spouse, and polygamy, which includes polygyny and polyandry. Correctly identifying these terms is essential for the study of kinship and social structure.

110. (A) I, II, IV, and V
In most tribal societies, kinship serves as the primary framework for organizing labor and managing communal resources like land. Economic activities are characterized by reciprocal obligations among relatives, with elders often holding ritual and economic authority. This system differs significantly from industrialized economies, where production is largely separated from family life. Understanding these connections is vital for analyzing tribal social systems.

111. (D) High degree of social stratification and class division
Hunting and gathering societies are typically characterized by small band sizes, a nomadic or semi-nomadic lifestyle, and a division of labor based on age and sex. They are generally egalitarian, meaning they lack significant social stratification or class divisions. The high degree of social inequality found in more complex societies is an exception to the organization seen in foragers.

112. (A) Informing sustainable resource management and conservation strategies
Studying Traditional Ecological Knowledge is important because it provides deep insights into sustainable resource management and conservation strategies developed by indigenous communities over generations. This knowledge reflects a sophisticated understanding of local ecosystems and biodiversity. Rather than being unscientific, it offers valuable perspectives that can complement modern empirical science in addressing global environmental challenges and promoting long-term ecological resilience.

113. (A) II, IV, I, III
The evolutionary emergence of economic subsistence strategies began with foraging, followed by the development of pastoralism and horticulture. Intensive agriculture emerged as societies developed more complex irrigation and land-use techniques. Finally, industrialism represents the most recent stage, characterized by mass production and the use of mechanical power. This progression reflects the increasing capacity of human societies to manage environments.

114. (D) Economic Anthropology
Assessing how the introduction of a cash crop impacts traditional reciprocal exchange systems requires competency in economic anthropology. This field studies how economic behavior is shaped by cultural values and social institutions. It analyzes the transition from subsistence-based economies to market-oriented systems and the social consequences that follow, such as changes in community solidarity and the distribution.

115. (D) Statement I is incorrect but Statement II is correct
Most contemporary anthropologists agree that race is a social construct rather than a biologically valid scientific category, as genetic variation within groups often exceeds variation between them. Ethnicity, on the other hand, refers to cultural identification based on shared heritage, language, and traditions. Recognizing these distinctions is crucial for understanding how human diversity is conceptualized and how identities are maintained.

116. (B) The embeddedness of economy in tribal culture and religion
The failure of a policy that bans shifting cultivation without considering local rituals illustrates the deep embeddedness of the economy within tribal culture and religion. For many communities, agricultural activities are not just a means of survival but are intricately linked to their spiritual life and social cycles. Policies that overlook these cultural connections often lead to significant economic hardship.

117. (A) Initiating organized efforts to construct a more satisfying culture
Revitalization movements are organized and conscious efforts by a society to construct a more satisfying culture in response to intense social or cultural stress. These movements often emerge among marginalized groups facing domination or rapid change. By reinterpreting traditional beliefs and incorporating new elements, communities seek to restore meaning and collective identity, demonstrating the resilience and agency of human cultures.

118. (A) Exposure to Western material wealth leading to rituals to attract goods
Cargo cults in Melanesia were primarily caused by the sudden exposure to Western material wealth during and after world wars. These religious movements involved rituals intended to attract the cargo of goods through spiritual means, reflecting the community attempt to make sense of and acquire the technological power of outsiders. They are significant examples of how societies respond to disruption.

119. (B) A ritual marking the transition from one social status to another
A rite of passage is a ritual that marks an individual transition from one social status or stage of life to another, such as birth, puberty, marriage, or death. These ceremonies are found in all cultures and serve to publicly validate the individual new role and to integrate them into the community. They are essential for maintaining the social order.

120. (D) Arnold van Gennep
Arnold van Gennep was the anthropologist who first outlined the three stages of a rite of passage: separation, liminality, and incorporation. His work highlighted that these rituals follow a universal structural pattern regardless of the specific culture. This framework remains a fundamental tool in ethnology for analyzing how societies manage important life transitions and the associated changes in social identity.

121. (B) It is an ambiguous, transitional state in a rite of passage.
Liminality refers to the ambiguous, transitional state during a rite of passage where an individual is neither in their previous social status nor yet

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fully integrated into their new one. It is a period of being betwixt and between, often characterized by specific rituals and symbols. Understanding liminality is crucial for analyzing how societies transform individuals and reinforce shared social bonds.

122. (B) Chiefdoms are highly egalitarian with no status differentiation.
Tribal political systems are often uncentralized and egalitarian, with leadership based on influence. However, chiefdoms represent a more complex level of organization that features clear status differentiation and inherited authority. In chiefdoms, the chief holds significant power over resources and decision-making, marking a shift away from the more egalitarian structures found in bands and simpler tribal societies that lack centralized power.

123. (A) Tribe - Segmentary lineage system, temporary leadership
A tribe is correctly characterized by a segmentary lineage system and temporary leadership that often emerges based on specific needs. Bands are uncentralized foraging groups, while chiefdoms feature more permanent and centralized authority. In states, political order is maintained through formal institutions and a bureaucracy rather than solely through kinship. These classifications help ethnologists compare the diverse ways groups organize.

124. (A) Ostracism - Formal state imprisonment
Social control mechanisms in tribal societies include witchcraft accusations, song duels, and councils of elders, which often rely on consensus and mediation. Ostracism is the process of social exclusion or shunning used to enforce norms and is not equivalent to formal state imprisonment. These informal methods are effective in maintaining order within small-scale groups where reputation and cooperation are essential.

125. (D) Total reliance on kinship for political succession in all cases
State-level political organizations are characterized by centralized governments, a monopoly on the legitimate use of force, and formal legal structures and bureaucracies. While kinship can play a role in some systems, it is not the sole basis for political succession in all cases, as states often develop other mechanisms for power transfer. This complexity distinguishes states from bands.

126. (A) Both A and R are true and R is the correct explanation of A.
Anthropologists study magic to understand how human societies cope with uncertainty and the anxiety caused by unpredictable events. Magic provides an illusion of control over the environment and social circumstances where empirical methods may fall short. By examining magical practices, researchers can gain insights into the psychological needs of individuals and the ways culture provides mechanisms for managing stress.

127. (B) Witchcraft is an innate, psychic ability; sorcery involves learned rituals and spells.
In classical ethnology, a distinction is made between witchcraft, which is viewed as an innate and psychic ability to cause harm, and sorcery, which involves the use of learned rituals, spells, and material objects. This distinction helps in understanding the different ways societies conceptualize supernatural harm and social conflict. Both practices serve as mechanisms for explaining misfortune and tension.

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128. (B) Diffusionist and comparative folklore analysis
Mapping the spread of a specific myth across different tribes to establish historical connections requires competency in diffusionist and comparative folklore analysis. This approach examines how cultural traits, including narratives and beliefs, move between groups over time. It allows researchers to reconstruct historical interactions and relationships between societies that may lack written records, providing a deeper understanding of cultural history.

129. (A) P-3, Q-2, R-1, S-4
Theoretical concepts in ethnology provide different lenses for analyzing culture. Cultural relativism advocates for understanding practices within their own context, while ethnocentrism involves judging others by one's own standards. Holism emphasizes studying a culture as an integrated whole, and cultural materialism prioritizes the role of technology and economy, or infrastructure, as the primary drivers of cultural and social development.

130. (C) Statement I is correct but Statement II is incorrect
The concept of a culture area refers to a geographic region where different societies share a significant number of cultural traits, often due to environmental similarities and diffusion. This concept was heavily utilized by the American school of anthropology rather than by the British functionalist school. It remains useful for mapping the distribution of cultural variations across large and diverse territories.

131. (B) How economic changes directly disrupt political and social structures
The introduction of wage labor in a tribal village demonstrates how economic changes can directly disrupt traditional political and social structures. When young men earn cash independently, the traditional authority of elders, often based on land control, is weakened. This shift leads to a restructuring of power dynamics and a decline in the effectiveness of customary governance, illustrating societal institution interconnectedness.

132. (A) I, II, and IV only
Urban anthropology studies the complex processes of rural-to-urban migration and the formation of ethnic enclaves in cities. It also examines how traditional kinship networks adapt to new urban environments. Contrary to older assumptions, this field recognizes that urbanization does not immediately erase indigenous culture; instead, identity is often reshaped and maintained through new forms of social organization and tradition.

133. (B) Often decreases women's status as men take over primary food production
The shift from horticulture to intensive agriculture in tribal societies often leads to a decrease in the social status of women. As men take over the primary responsibility for large-scale food production using plows and irrigation, women roles frequently become more restricted to the domestic sphere. This transformation illustrates how changes in subsistence technology can fundamentally alter gender roles and power.

134. (A) Cause: National assimilation policies; Effect: Erosion of oral histories and ecological knowledge
The loss of indigenous languages is primarily caused by national assimilation policies and the dominance of major languages in education and governance. This results in the erosion of oral histories and traditional ecological knowledge that are unique to each community. Protecting linguistic diversity is therefore essential for the preservation of cultural heritage and for ensuring the continued survival of indigenous worldviews.

135. (A) I, II, III, and V
Sadans are the non-tribal indigenous people of Chotanagpur who speak regional languages such as Nagpuri and Kurmali. They have historically lived in a symbiotic relationship with tribal populations, sharing many cultural traits and festivals. Far from being recent migrants, they have deep historical ties to the region. Their presence is a vital part of the complex social fabric of Jharkhand.

136. (B) Study of cultures by examining historical records and oral traditions
Ethnohistory is the study of cultures and social systems by combining anthropological methods with the examination of historical records and oral traditions. It is particularly valuable for reconstructing the past of non-literate societies whose histories may not be documented in traditional archives. By analyzing myths and colonial records, ethnohistorians can provide a more comprehensive and culturally sensitive view of history.

137. (B) Rural cultivators who are integrated into larger state societies and market economies
In anthropological terms, a peasant society consists of rural cultivators who are integrated into larger state societies and market economies. Unlike isolated tribal groups, peasants produce for their own subsistence but are also required to pay rent or taxes and to interact with urban centers. This social category highlights the complex relationship between rural populations and the broader structures.

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138. (B) It suggests a fluid boundary and integration of tribes into the caste system.
The concept of the tribe-caste continuum in India suggests that there is a fluid boundary between tribal groups and the caste system, with many communities undergoing a process of gradual integration. This perspective challenges the idea of tribes and castes as distinct and isolated entities. It highlights the historical and ongoing cultural exchanges and social transformations that occur during integration.

139. (C) Modern attitudes advocate for the complete destruction of traditional tribal knowledge.
Modern attitudes towards tribal development have shifted from assimilation to integration, emphasizing pluralism and the value of cultural diversity. Participatory development approaches are now favored, where tribes are involved in the planning process. The idea that modern attitudes advocate for the complete destruction of traditional tribal knowledge is incorrect; instead, there is a growing recognition of the importance of indigenous wisdom.

140. (C) PESA Act (1996) - Empowers Gram Sabhas in Scheduled Areas for self-governance
The PESA Act of 1996 is a crucial piece of legislation that empowers Gram Sabhas in Scheduled Areas to manage their own affairs and natural resources through self-governance. The Fifth Schedule applies to tribal areas in most states, while the Sixth Schedule is specific to the Northeast. These constitutional provisions aim to protect tribal rights and ensure culturally appropriate development.

141. (D) Sigmund Freud - Religion as ecological adaptation
While E.B. Tylor is associated with animism and Emile Durkheim with totemism as the worship of society, Sigmund Freud psychological analysis of religion focused on it as a form of collective neurosis or projection. The idea of religion as an ecological adaptation is more closely linked to theorists like Marvin Harris. Correctly identifying these theoretical perspectives is essential for religion study.

142. (C) Software engineering as a traditional customary practice
Traditional occupations among tribes in Jharkhand include iron smelting by the Asur, rope making by the Birhor, and shifting cultivation by the Sauria Paharia. These activities are deeply rooted in the history and environment. While many tribal individuals now work in modern sectors, software engineering is not a traditional customary practice and represents the recent socio-economic changes brought by urbanization.

143. (B) Serves as an economic exchange hub and center for social interaction
The continued relevance of the weekly market, or Haat, in tribal economies is due to its function as a vital center for both economic exchange and social interaction. It allows people to trade forest produce and local goods while also serving as a place to meet kin. This multi-functional role ensures that the Haat remains a cornerstone of community life today.

144. (B) Agrarian transformations and legal anthropology
Analyzing the transition from communal land ownership to individual land titles requires competency in legal anthropology and the study of agrarian transformations. This field examines how changes in land tenure laws impact social structure, economic equality, and community identity. It provides insights into tensions that arise when traditional customary rights are replaced by state-enforced individualistic property systems in developing regions.

145. (C) Statement I is correct but Statement II is incorrect
Industrialization in Jharkhand resulted in the substantial acquisition of land from tribal communities, leading to widespread displacement. However, the subsequent rehabilitation and resettlement efforts were often criticized for being inadequate and culturally insensitive, failing to address the social and economic needs of the affected populations. This gap between development and rehabilitation has led to ongoing socio-economic marginalization of groups.

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146. (A) Cultural resurgence and identity politics
The promotion and recognition of the Ol Chiki script for the Santhali language is a significant example of cultural resurgence and identity politics. By establishing their own writing system, the Santhal community seeks to preserve their linguistic heritage and assert their distinct cultural identity. This movement has been central to their political mobilization and has fostered pride and unity.

147. (B) The underlying binary oppositions structuring the mythic narrative
Applying the theory of structuralism to tribal myths involves focusing on the underlying binary oppositions, such as nature versus culture or life versus death, that structure the narrative. This approach seeks to uncover the universal mental structures that govern human thought and social organization. It moves beyond literal content to identify the deeper logic that gives the myth meaning.

148. (A) Cause: Lack of local employment and agrarian distress; Effect: Exposure to vulnerabilities and remittance economy
The out-migration of tribal youth is primarily caused by the lack of local employment opportunities and increasing agrarian distress in their native regions. This shift exposes them to various vulnerabilities in urban labor markets but also creates a remittance economy that supports their families. Understanding these migration patterns is essential for addressing the socio-economic challenges faced by tribal communities today.

149. (A) The methodological principle that a culture must be understood in terms of its own values and beliefs
Cultural relativism is the methodological principle that a culture should be understood and evaluated in terms of its own values, beliefs, and history, rather than by the standards of another culture. It is a fundamental tool for ethnologists to achieve an objective and unbiased understanding of human diversity. This approach encourages respect for different ways of life and worldview.

150. (B) Cultural Ecology
Cultural ecology is the ethnological approach that specifically studies the interaction between a society and its natural environment. It examines how cultural traits and social organizations are shaped by the need to adapt to specific ecological conditions. This perspective, pioneered by Julian Steward, highlights the vital link between environmental resources and the development of human social systems and evolution.

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151. (A) Both A and R are true and R is the correct explanation of A.
The culture and personality school sought to understand how specific cultural practices and environments shape the individual's personality and mental processes. Thinkers in this school focused heavily on child-rearing practices, such as breastfeeding and discipline, as the primary means through which cultural values are internalized. This interdisciplinary approach provided a new way to analyze the relationship between individuals.

152. (A) The social structure and its institutions
In structural functionalism, the fundamental unit of analysis is the social structure and its various institutions, such as kinship, religion, and the economy. This perspective analyzes how these parts work together to maintain social order and ensure the continued survival of the society as a whole. It prioritizes stable, patterned relationships within a community over individual psychological states.

153. (B) Bronisław Malinowski
Bronisław Malinowski is associated with the Theory of Needs, which posits that every cultural institution exists to satisfy specific human needs, categorized as biological, instrumental, and integrative. For example, the economy meets biological needs for food, while religion meets integrative needs for psychological security. This functionalist perspective emphasizes the practical utility of cultural practices in ensuring the survival of societies.

154. (A) P-3, Q-1, R-2, S-4
The history of anthropology is defined by several foundational works that shaped the discipline. L.H. Morgan explored social evolution, while E.B. Tylor provided the first scientific definition of culture. In the twentieth century, Ruth Benedict and Margaret Mead investigated how cultural environments influence individual personality

and behavior in different societies, moving the field toward psychological and patterns-based analysis.

155. (A) He developed the concept of 'multilinear evolution' and cultural ecology.
Julian Steward is a key figure in anthropology who developed the concepts of multilinear evolution and cultural ecology. He argued that societies evolve along multiple paths based on their specific environmental adaptations rather than following a single unilineal sequence. His work emphasized the importance of the cultural core, which includes those traits most closely linked to subsistence and the environment.

156. (C) It claims to have discovered the absolute, objective truth about human behavior.
Post-modernism in ethnology questions the traditional claims of objectivity in fieldwork and emphasizes the role of the researcher perspective and power dynamics. It deconstructs ethnographies as literary texts and highlights the subjective nature of cultural interpretation. The idea that it has discovered an absolute, objective truth is incorrect, as post-modernism inherently rejects such universal and fixed narratives.

157. (A) I and II only
Neo-evolutionism revived the interest in cultural evolution while rejecting the rigid, unilineal stages of early thinkers. Figures like Leslie White focused on the harnessing of energy as a primary measure of cultural progress, while Julian Steward emphasized multilinear paths. This school sought more scientific and nuanced explanations for how technology and environment drive the long-term transformation of human societies.

158. (A) Evolutionism - Culture evolves through universal stages of development
Evolutionism is the theory that cultures evolve through a series of universal and predictable stages, moving from simple to more complex forms. In contrast, diffusionism focuses on the spread of traits from specific centers of innovation. Historical particularism emphasizes the unique history of each culture. Correctly identifying these theories is essential for understanding the different paradigms used in analysis.

159. (D) Cultural Materialism - Claude Lévi-Strauss
While Clifford Geertz is the key figure for thick description and the emic and etic perspectives are foundational concepts, cultural materialism is associated with Marvin Harris rather than Claude Lévi-Strauss. Lévi-Strauss is the primary developer of structuralism, which focuses on the mental structures underlying culture. Understanding these correct theoretical associations is vital for grasping the diverse anthropological frameworks.

160. (A) I, II, III, and V
The study of tribes in India has been shaped by pioneers like S.C. Roy and L.P. Vidyarthi, who studied complex social systems. Verrier Elwin advocated for policies to protect tribal culture, and D.N. Majumdar conducted extensive research in Chotanagpur. G.S. Ghurye, however, viewed tribes as backward Hindus rather than completely distinct groups, reflecting a major sociological debate.

161. (C) Imposing mainstream cultural practices forcefully
The integrationist approach to tribal development focuses on providing education in the mother tongue and recognizing customary land rights while involving tribal councils in governance. It seeks to include tribes in the national fabric without destroying their unique cultural identity. Forcefully imposing mainstream cultural practices is an exception to this approach, as it reflects a harmful policy of assimilation.

162. (B) Practicing reflexivity and seeking feedback from the studied community
To minimize researcher bias during fieldwork, ethnologists should practice reflexivity, which involves critically examining their own cultural backgrounds and how they may influence observations. Seeking feedback from the community being studied is also an essential strategy for ensuring that interpretations are accurate and respectful. This collaborative and self-aware approach is a hallmark of modern and ethical ethnography.

163. (A) II, IV, I, III
The chronological progression of ethnological milestones in India begins with the publication of The Mundas and Their Country and the

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enactment of the Chotanagpur Tenancy Act. These were followed by the establishment of the Anthropological Survey of India and the Forest Rights Act. These events represent the evolving academic and legal recognition of tribal rights and culture in the country.

164. (A) Political Anthropology
Analyzing the conflict between a newly introduced democratic Panchayat system and a traditional tribal chiefdom requires competency in political anthropology. This subfield examines the diverse ways societies organize power, leadership, and decision-making. It provides insights into tensions that arise when modern state institutions are superimposed on traditional customary governance systems, a common challenge in the integration of populations.

165. (C) Statement I is incorrect but Statement II is correct
The definition of tribe in India is not based on strict racial or biological characteristics, which are now largely dismissed by modern anthropologists. Instead, the Constitution of India uses criteria such as cultural distinctiveness, geographic isolation, and socio-economic backwardness for the purpose of scheduling tribes. This approach acknowledges that tribal status is a complex social and political category.

166. (A) Conflict between eco-conservation policies and tribal socio-cultural survival
The displacement of a tribe for a wildlife reserve highlights the conflict between environmental conservation policies and the socio-cultural survival of indigenous populations. When communities lose access to forests, they also lose traditional livelihoods and social institutions, such as youth dormitories. This scenario demonstrates the importance of developing conservation strategies that respect tribal rights and integrate local communities.

167. (A) The tribe may experience economic dependency and cultural subordination.
The presence of a dominant caste in rural areas can significantly affect local tribal populations, often leading to economic dependency and cultural subordination. Dominant groups typically control land and resources, forcing marginalized tribes into roles such as agricultural labor. This dynamic illustrates the complex social hierarchies and power imbalances that exist in the countryside, where groups navigate unequal landscapes.

168. (A) Prolonged contact with dominant cultures resulting in loss of tribal characteristics
Detribalization is primarily caused by prolonged and intense contact with dominant cultures, leading to the gradual loss of traditional tribal characteristics and social organization. This process can be driven by migration, urbanization, and the adoption of mainstream education and economic practices. The effect is a shift in identity and the erosion of unique cultural heritage in the world.

169. (D) Indigenous non-tribal communities with long-standing ties to tribal populations
In the ethnology of Jharkhand, Sadan refers to the indigenous non-tribal communities that have a long-standing historical presence in the region and maintain close ties with tribal populations. They speak regional languages and share many cultural traditions with their tribal neighbors. Understanding the Sadan identity is essential for a holistic view of the region social structure and history.

170. (B) Asur
The Asur tribe is historically famous in Jharkhand for their expertise in traditional iron smelting. This ancient occupational practice is a key part of their cultural identity and reflects a sophisticated understanding of metallurgy developed over generations. While the practice has declined in modern times, it remains a significant ethnological trait that distinguishes the Asur from other tribal groups.

171. (A) They are the largest tribal group in Jharkhand.
The Santhals are the largest tribal group in the state of Jharkhand and have a rich and well-documented cultural heritage. They are primarily settled agriculturists and are known for their strong social organization and vibrant festivals like Sohrai. Their language, Santhali, is recognized as a major Austroasiatic tongue. Understanding the Santhals is fundamental to the regional social study.

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172. (D) Their traditional youth dormitory is called Giti O.
The Oraon tribe are a major Dravidian-speaking group in Jharkhand. Their supreme deity is Dharmesh, the creator god. While they have a strong tradition of youth dormitories, the correct name for this institution is the Dhumkuria. Giti O is the traditional name for the youth dormitory of the Munda tribe. Correctly identifying these institutions is essential for accurate study.

173. (A) Munda - Manki-Munda system
The traditional political organization of the Munda tribe is known as the Manki-Munda system, which involves a hierarchical structure of village and regional leaders. This system has historically been central to the management of communal lands and the resolution of internal disputes. In contrast, the Santhals use the Manjhi-Parganait system. These traditional structures continue to play a role today.

174. (D) Asur - Indo-Aryan
The linguistic profile of tribes in Jharkhand shows that Santhals and Mundas speak Austroasiatic languages, while the Oraons speak a Dravidian language. The Asur tribe also belongs to the Austroasiatic linguistic family rather than the Indo-Aryan group. Correctly identifying these linguistic affiliations is crucial for understanding the historical origins and relationships among the diverse tribal populations in the state.

175. (A) I, II, and IV only
Urbanization impacts tribal communities by leading to occupational diversification and the formation of ethnic neighborhoods in cities. However, it also generally weakens traditional kinship bonds and community solidarity as individuals adapt to a more fragmented urban environment. While it offers new opportunities, urbanization does not uniformly eradicate poverty, as many tribal migrants face significant marginalization in urban markets.

176. (A) Both A and R are true and R is the correct explanation of A.
Tribal economies are often characterized as highly egalitarian due to social mechanisms like generalized reciprocity and redistributive exchange. These practices ensure that resources are shared among community members based on need, which prevents the extreme accumulation of individual wealth. By prioritizing collective survival and social obligations, these systems maintain economic equality that distinguishes them from more individualistic, market societies.

177. (B) Respecting boundaries and obtaining consent before observing rituals
When studying indigenous religious systems, the most appropriate ethical consideration is to respect cultural boundaries and obtain informed consent before observing or documenting rituals. Many practices are sacred, and researchers must ensure that their work does not violate the community spiritual values. This respectful approach is essential for building trust and for conducting ethnological research that is scientifically valid.

178. (A) Medical Anthropology and Political Ecology
Assessing the health disparities and environmental impacts on a displaced tribal group requires competency in medical anthropology and political ecology. These fields examine how social and political power dynamics influence health outcomes and access to resources. By analyzing the intersection of environmental destruction, displacement, and illness, researchers can provide a more comprehensive understanding of the challenges faced.

179. (A) P-2, Q-3, R-4, S-1
Cultural change involves several distinct processes that shape the development of societies. Innovation refers to the internal creation of new traits, while diffusion is the spread of elements from one society to another. Assimilation occurs when a minority culture is completely absorbed by a dominant one, and syncretism involves the blending of traits from different cultures into new forms.

180. (D) Statement I is incorrect but Statement II is correct
Modern ethnology has moved away from the romanticized Noble Savage trope and instead focuses on a critical examination of the historical and political contexts that affect marginalized communities. This contemporary approach recognizes the agency of indigenous peoples and the impacts of colonialism and globalization. By providing a nuanced perspective, ethnology

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contributes to a deeper understanding of social justice.

181. (A) Pidgin/Creole formation
When a migrating tribe develops a mixed language that incorporates elements from their native tongue and the local languages of their new region, it is known as a pidgin or creole formation. This linguistic adaptation is a common result of intensive cultural contact and serves as a tool for communication. It demonstrates the dynamic and creative nature of language.

182. (A) I, II, III, and V
A sacred grove, or Sarna, is a patch of virgin forest dedicated to local deities where cutting trees is traditionally strictly prohibited. These groves are central to tribal religious identity and serve as a vital method of indigenous biodiversity conservation. However, modern industrialization has often failed to protect these areas, leading to their destruction and subsequent cultural loss.

183. (B) Periphery, supplying cheap labor and raw materials
In the core-periphery model, tribal economies in industrial zones typically occupy the periphery, where they serve as a source of cheap labor and raw materials for the more developed core. This structural relationship leads to the extraction of wealth from tribal lands and economic marginalization. Understanding these dynamics is essential for analyzing the inequalities that arise during global integration.

184. (A) Introduction of statutory Panchayati Raj institutions leading to dual authority systems
A key cause for the erosion of traditional authority structures among tribes is the introduction of statutory Panchayati Raj institutions. This creates a dual authority system where formal power of the government-sanctioned panchayats often undermines the customary authority of traditional chiefs. The effect is a decline in the effectiveness of customary laws and a transformation in how decisions are made.

185. (B) Cultural and psychological change resulting from meeting between cultures
Acculturation refers to the cultural and psychological changes that result when different groups come into continuous, firsthand contact. This process can lead to the adoption of new traits, beliefs, and behaviors by one or both groups involved. It is a fundamental concept for understanding the dynamics of cultural exchange and ways in which societies adapt to outside social forces.

186. (C) Culture Shock
Culture shock is the psychological distress and disorientation experienced by a researcher when they are immersed in an entirely different culture with unfamiliar norms and behaviors. It is a common experience in ethnological fieldwork and requires time to overcome as the researcher adapts. Recognizing culture shock is important for maintaining the mental well-being and objectivity of the fieldworker.

187. (B) Patterned network of relationships constituting a coherent whole
A social system is defined as a patterned network of relationships among individuals and groups that constitutes a coherent and stable whole. It is characterized by shared norms, values, and institutions that guide human behavior. This concept allows ethnologists to analyze how different parts of a community interact and how social order is maintained and transmitted across generations.

188. (D) It can be completed successfully in a few days without learning the language.
Modern ethnological fieldwork requires building rapport with the community, obtaining informed consent, and often using a mix of qualitative and quantitative methods. It is an intensive process that cannot be successfully completed in a few days, especially without learning the local language. Deep immersion and long-term engagement are necessary for achieving an emic understanding and for producing valid ethnography.

189. (A) Genealogy - Tracing kinship and descent lines
In ethnological research, the genealogical method is used for tracing kinship and descent lines, which is essential for understanding social organization and inheritance patterns. Life histories provide deep insights into individual experiences within a context, while focus groups involve discussions with members. A key informant is an insider who

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provides detailed information and guidance to the researcher during fieldwork.

190. (C) Foraging - Intensive use of machinery and chemical fertilizers
Tribal economies are categorized by subsistence strategies, such as pastoralism, which relies on domesticated herds, and horticulture, which involves small-scale farming. Industrialism is characterized by mass production using mechanical power. Foraging, however, is based on gathering wild plants and hunting animals using simple tools and does not involve the use of modern machinery. Correctly identifying these is fundamental.

191. (A) It is biologically inherited through DNA.
Culture is a learned and shared system of symbols and behaviors that is transmitted through social interaction rather than through biological inheritance or DNA. It allows humans to adapt to their environments and to give meaning to their lives. The idea that culture is inherited genetically is a common misconception that ethnologists clarify by emphasizing the role of social learning.

192. (B) Holistic approach to see how religion interacts with ecology and social structure
The most appropriate way to study the religious system of a community is through a holistic approach that examines how spiritual beliefs interact with ecology, social structure, and economic life. This allows researchers to understand the internal logic and function of religion within its specific context. Rather than comparing to external standards, this method provides a deeper view.

193. (A) II, IV, III, I
The structural complexity of social organizations typically progresses from the least complex, the band, to the tribe, which features larger groups and more defined lineages. Chiefdoms represent a higher level of complexity with centralized authority and status differentiation. Finally, the state is the most complex form, characterized by formal institutions, a bureaucracy, and a monopoly on the legitimate force.

194. (A) Ethnoclimatology / Cognitive Anthropology
Evaluating how a tribe utilizes its indigenous knowledge of weather patterns to manage agricultural risk requires competency in ethnoclimatology or cognitive anthropology. This field studies how different cultures perceive and categorize environmental phenomena and how this knowledge informs their survival strategies. It highlights the sophistication of traditional knowledge systems and their practical value in helping communities adapt to natural environments.

195. (D) Statement I is incorrect but Statement II is correct
Tribal communities in Jharkhand have historically engaged in significant interactions with outside cultural influences, which has shaped their social development. The Sadan population has played a crucial role as cultural intermediaries in this process, facilitating exchange and integration between tribes and the broader regional society. This dynamic history of contact and coexistence is a key feature of the plateau heritage.

196. (B) Economic and ritual interdependence
The mutual gift exchanges and ritual cooperation between tribal members and Sadans during festivals highlight their deep economic and ritual interdependence. These interactions reinforce social bonds and ensure that both groups can fulfill their respective ceremonial and economic obligations. This symbiosis is a cornerstone of regional social life, demonstrating how diverse communities in Jharkhand work together today.

197. (A) The meanings and symbols embedded in the rituals
Applying symbolic anthropology to the study of a festival involves focusing on the meanings and symbols that are embedded in the various rituals and performances. This approach seeks to understand how these elements reflect and reinforce the community core values and worldviews. By interpreting the symbolic language of the festival, ethnologists can gain a deeper understanding of logic.

198. (A) State legislation and market integration leading to fragmentation of land ownership
The shift from communal to individual landholdings among tribes is primarily caused by state legislation and the integration of tribal areas into the market economy. This process leads to the fragmentation of land ownership as

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traditional customary rights are replaced by legal titles recognized by the state. The effect is often increased economic inequality and the erosion of traditional communal social structures.

199. (B) Analyzing the dynamic processes of adaptation, diffusion, and evolution between cultures
In the study of social change, ethnology focuses on analyzing the dynamic processes of adaptation, diffusion, and evolution that occur between cultures. It examines how societies respond to internal innovations and external pressures over time, leading to transformations in their systems. This perspective recognizes that no culture is static and that understanding change is essential for a comprehensive view.

200. (B) Cross-cultural comparative methodology
The cross-cultural comparative methodology in ethnology relies heavily on large-scale databases, such as the Human Relations Area Files, to test hypotheses about human behavior across diverse societies. This approach seeks to identify universal patterns and to understand variables that correlate with specific cultural traits. By using statistical analysis on a global scale, researchers can develop more generalized theories.

201. (A) Both A and R are true and R is the correct explanation of A.
Ethnology and archaeology are closely linked because archaeological data provides material evidence necessary to reconstruct the historical development of past cultures. By examining artifacts and ruins, ethnologists can gain insights into the evolution of social structures and technological systems that may not be recorded in written history. This interdisciplinary collaboration allows for a more complete and accurate understanding.

202. (A) The belief that the culture in which we are raised determines our behavior and personality
Cultural determinism is the belief that the culture in which an individual is raised is the primary factor that determines their behavior, personality, and worldviews. This perspective emphasizes the power of socialization and cultural environment over biological or environmental factors. It is a central concept in the study of culture and personality, highlighting the influence that social heritage.

203. (B) E.E. Evans-Pritchard
E.E. Evans-Pritchard wrote The Nuer, which is considered a classic ethnological study of a tribal society political and social structure. His research in South Sudan revealed how the Nuer used a segmentary lineage system to maintain order without centralized leadership. This work provided foundational insights into uncentralized political systems and the relationship between kinship and governance in various tribal groups.

204. (A) P-1, Q-2, R-3, S-4
Cultural change involves various processes such as cultural convergence, where different societies become more similar, and cultural divergence, where a single group splits into distinct variations. Cultural imperialism occurs when one society imposes its values on another, often through power. Cultural integration refers to the way different elements within a single culture are interlinked to form a functioning whole.

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205. (B) They stress the importance of local context and utilizing indigenous knowledge.
Ethnological attitudes towards development emphasize the importance of understanding the local social and cultural context and utilizing indigenous knowledge in the planning and implementation of programs. This approach ensures that development initiatives are respectful of tribal rights and are more likely to be sustainable. By prioritizing local perspectives over top-down models, ethnologists advocate for more inclusive development.

206. (B) Ethnology completely ignores historical linguistics.
Language is a vital mirror of cultural categories, and the study of sociolinguistics helps in understanding social hierarchies and interactions within a society. Linguistic anthropology is a major subfield that explores these connections. The claim that ethnology completely ignores historical linguistics is incorrect, as understanding the historical development of languages provides essential clues about the origins and past relationships.

207. (A) I, II, and IV only
Applied ethnology uses anthropological methods to solve contemporary social problems and is widely employed in public health and social impact assessments for development projects. It provides the cultural insights necessary to create programs that are effective and respectful of local values. Contrary to the idea that it only operates in rural settings, it is increasingly used in urban and industrial contexts.

208. (A) Ethnology and Sociology - Both study society, with ethnology focused on small-scale groups
Ethnology and sociology are closely related disciplines as both focus on the study of human society, social behavior, and institutions. While sociology historically concentrated on large-scale, modern industrial societies, ethnology emerged from the study of small-scale, non-industrial groups. Today, both fields share theoretical frameworks and methodologies to investigate the complexities of human social life across diverse and complex contexts.

209. (D) Redistributive - Equal sharing without central authority
In the study of economic exchange, generalized reciprocity occurs among close kin, and balanced reciprocity involves the expectation of an equivalent return. Negative reciprocity represents an attempt to gain at another's expense. Redistribution, however, is a system where resources are collected by a centralized authority and then reallocated to the community. The claim that it involves sharing without authority is incorrect.

210. (A) I, III, and V
The Jajmani system in rural India is an economic arrangement based on the reciprocal exchange of goods and services between different occupational groups in a village. While it links various social sections, it is not purely egalitarian and often involves significant power imbalances. The system has been steadily declining in recent decades due to modernization and the market shift.

211. (D) Recent migration and dominance over the local population
Indigenous populations are typically defined by historical continuity with pre-colonial societies and strong spiritual and economic links to traditional territories. They generally express a desire to maintain and transmit ancestral environments and identities to future generations. Recent migration and subsequent dominance over a local population are exceptions to these criteria, as they describe colonizing groups rather than indigenous ones.

212. (A) Collecting and analyzing oral histories, myths, and folklore
For studying the historical migration of a non-literate tribe, the most appropriate ethnographic method is the collection and analysis of oral histories, myths, and folklore. These narratives often contain valuable information about the community origins and past movements not documented in written records. By carefully interpreting these accounts, researchers can reconstruct a group history in a way that respects traditions.

213. (A) IV, II, I, III
The typical stages of anthropological research begin with a thorough literature review to understand previous work on the topic. This is followed by the formulation of a research design that outlines the study goals and methods. The researcher then conducts participant observation in the field to collect data. Finally, the process concludes with data analysis and ethnological comparison to develop broader insights.

214. (A) Structural Linguistics and Kinship Analysis
Analyzing how a tribe kinship terminology reflects its specific marriage rules requires competency in structural linguistics and kinship analysis. This field investigates how language encodes social relationships and how these categories are linked to rules of descent and affinity. Understanding these connections is fundamental for ethnologists to decode complex social structures of diverse cultures and the logic of organization.

215. (C) Statement I is correct but Statement II is incorrect
Ethnomedicine is a subfield of ethnology that studies how different cultures conceptualize health, illness, and healing practices. It provides insights into the diverse ways people understand and treat disease. Far from viewing

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Western biomedicine as the only valid system, ethnomedicine treats all medical traditions as legitimate subjects of study within their specific cultural contexts, promoting a pluralistic view.

216. (B) The gendered impact of industrial displacement and cash-based economies
The scenario where men use cash compensation for consumer goods while women suffer nutritional deficits highlights the gendered impact of industrial displacement and transition to a cash-based economy. In many tribal societies, women are primary providers of forest-based nutrition, and loss of land disproportionately affects their ability. This emphasizes the need for development policies to consider different gender roles.

217. (A) Work collaboratively with them to solve their problems while studying them
Action anthropology requires the researcher to work collaboratively with the community being studied to help solve their practical problems while simultaneously conducting scientific research. This approach moves beyond passive observation and emphasizes the ethical responsibility of the anthropologist to contribute to the well-being of subjects. It is a key model for conducting research that is socially responsible and respectful.

218. (A) Cause: State policies banning languages and religions leading to cultural destruction
Ethnocide is primarily caused by state policies that deliberately ban or suppress the languages, religions, and traditions of a minority group. The effect of this process is the systematic destruction of a culture identity, even if the population physically survives. Recognizing and preventing ethnocide is a critical concern for modern ethnology, as it involves the irrecoverable loss of diversity.

219. (A) The hierarchical arrangement of individuals into social classes or castes
Social stratification refers to the hierarchical arrangement of individuals and groups within a society into distinct social classes, castes, or strata based on factors like wealth, power, and status. This system determines how resources and opportunities are distributed and how social interactions are organized. Analyzing stratification is essential for ethnologists to understand the inequalities and power dynamics.

220. (B) Cultural Pluralism / Multiculturalism
Cultural pluralism describes a situation where multiple ethnic groups coexist within a single society while maintaining their distinct cultural identities and traditions. This approach contrasts with assimilation, where minority groups are absorbed into the dominant culture. Pluralism recognizes the value of diversity and encourages peaceful coexistence of different ways of life, providing a framework for managing modern nation-states.

221. (A) Major uprising against British colonial authority and the zamindari system
The Santhal Rebellion, or Hul, was a major uprising against British colonial authority and the oppressive zamindari system in the mid-nineteenth century. Led by Sidhu and Kanhu, the movement aimed to establish self-governed Santhal territory and end the exploitation of the tribal population. It remains a significant event in history, representing an early and powerful resistance against foreign rule.

222. (B) It promotes heavy alcohol consumption and animal sacrifice.
The Tana Bhagat movement was a religious and agrarian reform movement among the Oraon tribe that incorporated elements of Gandhian non-violence and social reform. It aimed to resist colonial exploitation and to simplify traditional rituals. The claim that it promotes heavy alcohol consumption and animal sacrifice is incorrect, as the movement actually advocated for the abandonment of these practices.

223. (A) Birsa Munda - Ulgulan
Birsa Munda is correctly associated with the Ulgulan, a major movement in the late nineteenth century aimed at establishing Munda self-rule and resisting colonial and landlord exploitation. Sidhu and Kanhu led the Santhal Hul, and Jatra Bhagat founded the Tana Bhagat movement. Tilka Majhi was an early leader of tribal resistance. Correctly identifying these leaders is essential for history study.

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224. (C) Todas - Northeast India
Gonds and Bhils are major tribal groups found in Central and Western India, while the Kondhs are primarily located in Odisha. The Toda tribe, famous for their unique pastoral lifestyle and social organization, is located in the Nilgiri Hills of South India rather than in Northeast India. Correctly identifying the geographical distribution of these groups is fundamental to tribal study.

225. (D) Absolute preservation of traditional ecological knowledge
Urbanization affects tribal social systems by weakening joint family structures and shifting the basis of status from inheritance to achievement. It also increases interactions with diverse ethnic groups, leading to significant cultural change. However, urbanization typically results in erosion rather than preservation of traditional ecological knowledge, as detachment from the ancestral environment makes specialized knowledge less relevant and harder to transmit.

226. (A) Both A and R are true and R is the correct explanation of A.
The process of Sanskritization often involves tribal groups or lower castes abandoning traditional dietary and ritual practices to emulate the habits of groups with higher social standing. This is done in the hope of achieving upward mobility and improving their status within the traditional hierarchy. This concept is a key tool for analyzing social change and identity transformation today.

227. (A) The psychological distress experienced upon encountering different cultural norms
Culture shock is defined as the psychological distress and confusion that individuals often experience when they are suddenly immersed in a cultural environment with different norms, values, and behaviors. It is a common challenge for ethnologists during the early stages of fieldwork as they struggle to understand a new social world. Recognizing and managing culture shock is essential for maintaining health.

228. (A) Ethnolinguistics and Educational Anthropology
Designing a primary education curriculum that integrates local folklore and the mother tongue requires competency in ethnolinguistics and educational anthropology. These fields examine how language and culture influence the learning process and how educational systems can be made more inclusive. This approach respects indigenous heritage and improves educational outcomes by making the curriculum more relevant and accessible to students.

229. (A) P-2, Q-4, R-1, S-3
Different ethnological concepts help describe various aspects of religious and spiritual life. Animism refers to the belief in spiritual beings or souls, while totemism establishes a mystical link between a group and a natural object. A taboo is a sacred prohibition against interacting with certain people. Magic involves rituals that are intended to directly manipulate supernatural forces to achieve specific results.

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230. (D) Statement I is incorrect but Statement II is correct
Modern ethnology does not assume that societies are isolated entities; instead, it emphasizes the importance of contact and interaction between groups. Globalization has made the concept of bounded, isolated cultures increasingly obsolete, as even remote communities are integrated into global economic networks. Contemporary research focuses on the processes of exchange, hybridity, and adaptation that occur in an interconnected world.

231. (B) Territory, ecological access, and indigenous medical systems
The loss of traditional healing practices due to displacement from a forest reserve highlights the vital link between territory, ecological access, and indigenous medical systems. For many tribes, medicine is directly tied to the specific plants and resources found in ancestral lands. When these connections are severed, community healthcare knowledge and cultural traditions are threatened, illustrating environmental loss consequences.

232. (B) I, III, and IV only
The PESA Act of 1996 aims to extend constitutional provisions to Scheduled Areas and to recognize traditional rights of tribal communities over their natural resources. It also provides mechanisms to prevent land alienation and to promote self-governance. Far from curtailing the power of the Gram Sabha, the act significantly empowers

it, making it the central institution for decision-making today.

233. (B) By seeking to understand its symbolic meaning and social function
Applying cultural relativism to the study of a controversial traditional practice involves seeking to understand its symbolic meaning and social function within its specific cultural context. This approach requires suspending external judgments and refraining from calling for immediate bans. By analyzing the practice from the perspective of members, ethnologists can achieve a more nuanced and accurate understanding.

234. (A) Cause: Introduction of the formal judicial system; Effect: Diminished authority of customary laws
A major cause for the transformation of traditional tribal councils in modern times is the introduction and expansion of the formal judicial system. As state courts and legal frameworks become more prominent, the authority of customary laws and traditional leadership is often diminished. This shift leads to a dual system where communities navigate between customary practices and the formal system.

235. (A) I, II, IV, and V
Sadans are the settled, indigenous non-tribal people of Jharkhand who practice agriculture and various trades and have historically maintained reciprocal relations with tribal neighbors. Culturally, they act as a bridge between tribal traditions and broader regional society. They speak regional Indo-Aryan languages like Nagpuri and are an essential component of the diverse social fabric. Their coexistence shaped history.

236. (B) The tendency to evaluate other cultures by the standards of one's own culture
Ethnocentrism is the tendency to evaluate and judge other cultures based on the standards and values of one own cultural background. It often leads to the belief that one own culture is superior and that others are abnormal. Recognizing and overcoming ethnocentrism is a fundamental goal of anthropological training, as it allows researchers to achieve objective understanding.

237. (A) Land belongs to the lineage of the original settlers who cleared the forest.
A key feature of the Khuntkatti system is that it recognizes land as belonging to the lineage of the original settlers who cleared the forest for cultivation. This traditional form of communal ownership emphasizes collective rights of the group over the individual. Protecting this system has been a central part of the struggle for land rights among the Munda tribe.

238. (A) 'Singbonga' is revered as a Supreme Creator or Sun God among various groups.
In the regional context of tribes like the Mundas and Hos, Singbonga is revered as the Supreme Creator and is often associated with the Sun God. This belief is a central part of indigenous religious systems, which also involve the veneration of ancestors. Far from being replaced, these beliefs continue to play a major role in tribal festivals.

239. (D) It invariably reinforces traditional tribal egalitarianism.
Industrialization impacts the social system by often leading to the breakdown of extended families and creating new social classes. It also alters traditional divisions of labor. The idea that it invariably reinforces traditional tribal egalitarianism is incorrect; instead, industrialization often introduces significant economic inequalities and status differences that were not present in simpler, more communal societies in the past.

240. (A) Status - A recognized social position that an individual occupies
In a social system, status is defined as a recognized social position that an individual occupies, such as that of a parent or leader. Roles are behaviors and expectations associated with that status. Norms are shared rules that guide human behavior, while values are broad ideas about what is considered good. Correctly identifying these elements is essential for analysis.

241. (D) Neolocal - Residence with the husband's uncle
In kinship and marriage terminology, exogamy and endogamy refer to marrying outside or within a group. Bilateral descent traces kinship through both parents. Neolocal residence, however, occurs when a couple establishes a

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new, independent household. Residence with the husband's maternal uncle is known as avunculocal residence. Correctly identifying these terms is fundamental to the study of social organization rules.

242. (C) Providing data to justify racial discrimination
Utilities of ethnological study include informing public policy, enhancing cross-cultural communication, and aiding in the preservation of heritage. It provides scientific data to understand human diversity objectively. Providing information to justify racial discrimination is an exception and is contrary to ethical principles. Anthropology has historically worked to debunk racial myths and to promote the understanding that all groups are equal.

243. (B) A dynamic social category undergoing continuous interaction and adaptation
In contemporary ethnology, tribe is understood as a dynamic social category that is constantly undergoing processes of interaction and adaptation to its environment and other groups. This perspective challenges the older, static view of tribes as isolated and unchanging remnants. It recognizes the resilience and agency of indigenous populations as they navigate challenges of modernization and global state policy.

244. (A) Economic Anthropology and Transnational Studies
Understanding how globalization affects traditional weaving economies requires competency in economic anthropology and transnational studies. This field examines how local production systems are integrated into global markets and how this process impacts social organization. It analyzes tensions between traditional craftsmanship and mass production, providing insights into economic vulnerabilities faced by artisanal communities in an increasingly interconnected world.

245. (C) Statement I is correct but Statement II is incorrect
Urbanization often leads to the secularization of traditional tribal rituals as individuals adapt to a more diverse and less spiritually focused urban environment. This process involves a decline in the public influence of religious beliefs and a shift towards more worldly concerns. Secularization does not mean that rituals gain more religious orthodoxy; rather, it implies they lose sacred meanings.

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246. (B) Proletarianization and intersectional marginalization
The shift of tribal women from being independent cultivators to urban domestic workers represents a process of proletarianization and intersectional marginalization. As they enter the urban labor force at lowest levels, they face challenges related to gender, ethnicity, and class. This scenario highlights the socio-economic vulnerabilities that arise during industrial displacement and complex ways in which cultural identity and status interact.

247. (B) The spread of a trait from a core area to peripheral areas
Applying the theory of diffusion, the widespread use of modern technology among remote communities is seen as the spread of cultural traits from a core area of innovation to peripheral regions. This process can occur through trade, communication, or migration and is a major driver of global cultural change. Diffusionism highlights how human societies are interconnected and move boundaries.

248. (A) Cause: Perceived threat to land and culture; Effect: Political mobilization
A primary cause for the rise of ethnic identity movements among tribes is the perceived threat to their land, resources, and cultural heritage from external forces like industrial projects. The effect of this perception is the political mobilization of the community to assert their rights and to seek social justice. These movements demonstrate the powerful role of cultural identity.

249. (A) Encompasses study of culture, social systems, economy, religion, and change
The scope of study in ethnology is broad and encompasses the comparative analysis of culture, social systems, economic organizations, and religious beliefs across diverse human societies. It also investigates the dynamic processes of social and cultural change over time. By examining these various dimensions, ethnologists seek to develop a holistic and generalized understanding of human behavior and patterns.

250. (A) Holism
Holism is the fundamental ethnological concept that emphasizes the study of human societies as integrated wholes where all parts, including economy, religion, kinship, and environment, are interconnected. This perspective requires anthropologists to examine how different cultural elements function together to maintain social order. By adopting a holistic approach, researchers can gain a comprehensive and accurate understanding of cultural dynamics.

251. (B) Defining ethnology and its structural methodology
The research team focuses on establishing a clear definition of ethnology and determining its structural methodology as the main goal. This objective allows for a systematic analysis of social frameworks. By delineating these boundaries, researchers can accurately represent community dynamics and decode relationships within groups, ensuring that the study remains rigorous without relying on external comparative models.

252. (A) Categorizing social phenomena through systematic academic tools
The structural framework of ethnology provides essential academic tools for the systematic categorization of various social phenomena. This approach enables researchers to observe interdependent societal elements functioning as a cohesive whole. By utilizing these tools, scholars can map foundational building blocks within a community effectively, ensuring that the analysis remains grounded in defined ethnological parameters and structural boundaries.

253. (C) As a framework for decoding structural relationships within groups
In this specific context, ethnology is defined as an analytical framework designed to decode the structural relationships existing within social groups. It moves beyond simple description to provide a method for understanding how distinct societal elements function interdependently. This definition emphasizes the importance of analyzing internal organizational components to establish a cohesive representation of community life and social systems.

254. (D) Mapping foundational building blocks without external models
Strictly adhering to the defined parameters of ethnology allowed the survey team to map out the foundational building blocks of the community accurately. This methodological rigor ensured that the researchers did not need to rely on external comparative models. Consequently, the study focused on internal structural relationships, yielding a more precise representation of the specific community's interdependent social dynamics.

255. (C) Accurate representations of intricate community dynamics
A properly delineated structure of ethnological inquiry results in the production of accurate representations concerning intricate community dynamics. By establishing clear structural boundaries, researchers can ensure their findings reflect the true functioning of societal elements. This systematic approach is critical for conducting rigorous academic research that avoids ambiguity and provides a comprehensive understanding of how social groups operate and interact.

256. (B) A framework for navigating complex communal ecosystems
The scope of study and the main branches of ethnology establish a comprehensive operational matrix for researchers. This matrix provides a vital framework for navigating complex communal ecosystems by delineating research boundaries and offering specific analytical lenses. Such a structure ensures that investigators can handle extensive field data systematically while maintaining academic focus on the varied aspects of human existence within communities.

257. (D) They compartmentalize field data into analytical units
The main branches of ethnology function by compartmentalizing extensive field data into manageable analytical units. This organization allows for a thorough investigation of distinct segments within a community's way of life. By dividing the methodology according to these branches, researchers can systematically evaluate varied aspects of human existence, ensuring that every data point contributes to a cohesive and manageable scientific analysis.

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258. (A) It dictated boundaries and prevented methodological drift
During the academic evaluation, the scope of study served to dictate precise research boundaries. This function was essential for preventing methodological drift and ensuring that all gathered data remained strictly relevant to ethnological parameters. By defining these limits, the research team maintained focus and academic rigor, allowing for a more controlled and effective analysis of the localized community under investigation.

259. (C) The branches provide analytical lenses to fulfill the scope
The investigation revealed that the scope of study and the main branches are intrinsically linked components of ethnological research. The branches provide the specific analytical lenses necessary to fulfill the requirements of the overarching scope. This relationship ensures that the broad objectives of the study are met through detailed, compartmentalized examination of various community interactions, leading to a systematic and complete understanding.

260. (A) Isolate variables governing community interactions
By utilizing the main branches of ethnology, the academic team was effectively able to isolate specific variables that govern community interactions. This systematic categorization allowed for a clearer understanding of the forces driving social behavior. The application of these branches facilitated a more focused analysis, proving their utility in managing field data and uncovering the underlying mechanisms that sustain complex communal ecosystems.

261. (D) By analyzing its precise relation with other subjects
The utility field of study in ethnology is significantly enhanced when scholars analyze its precise relation with other academic subjects. Integrating frameworks from allied disciplines allows for a more comprehensive interpretation of community data. This interdisciplinary approach enriches the primary study area by providing diverse methodological lenses, ensuring that the research is capable of addressing complex social and demographic challenges effectively.

262. (B) Interpret field data through diverse methodological lenses
Establishing a relation with other subjects allows ethnologists to interpret field data through diverse methodological lenses. By incorporating insights from fields like geography or demographics, researchers can solve complex observational challenges more effectively. This integration prevents the study from becoming an isolated domain, instead turning it into a dynamic arena where multiple academic perspectives contribute to more robust and detailed analytical conclusions.

263. (C) As a dynamic arena relying on its relation with other subjects
In the context of the analytical project, the utility field of study is characterized as a dynamic arena rather than an isolated domain. Its effectiveness relies heavily on its relation with other subjects to address intricate research questions. By acknowledging these interdisciplinary connections, scholars can optimize their field strategies, leading to a higher quality of academic output and deeper social insights.

264. (D) It limits the depth of analytical conclusions
Isolating the utility field of study from its relation with other subjects has the direct consequence of limiting the depth of analytical conclusions. Without the support of allied academic frameworks, researchers struggle to interpret data through diverse lenses. This isolation restricts the ability to address complex challenges, ultimately resulting in a narrower understanding of social phenomena and a less robust academic output.

265. (A) Optimizing field strategies for robust academic output
Acknowledging the interdisciplinary relationship between ethnology and other subjects resulted in the optimization of field strategies. This approach allowed researchers to generate a more robust academic output by effectively integrating various methodological frameworks. By recognizing these connections, the scholars successfully addressed complex observational challenges, confirming that interdisciplinary collaboration is essential for maximizing the depth and quality of contemporary ethnological research.

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266. (B) Methodological refinement and critical re-evaluation
Modern attitudes within ethnological frameworks prioritize continuous methodological refinement and the critical re-evaluation of established normative structures. This approach marks a transition from older, static paradigms to more adaptive research strategies. By focusing on constant improvement, researchers ensure that their analytical techniques remain relevant and capable of accurately capturing the evolving and fluid nature of contemporary social and community interactions.

267. (B) To utilize dynamic and responsive analytical techniques
Scholars employing modern attitudes deliberately avoided static observational models to utilize dynamic and responsive analytical techniques. This choice was driven by the need to adapt research strategies to the fluid nature of community interactions. By opting for more flexible methods, researchers could better capture real-time changes and nuances within the group, leading to more accurate and representative academic findings.

268. (A) Mitigating obstructive observational biases
A primary benefit of adopting modern attitudes in ethnological research is the mitigation of obstructive observational biases. These contemporary approaches foster a more academically detached scrutiny of societal mechanisms, ensuring that interpretations remain strictly analytical. By minimizing subjective interference, researchers can achieve more objective data collection, leading to a clearer and more accurate understanding of the social structures being studied.

269. (C) By encouraging a rigorous and academically detached scrutiny
Modern attitudes influence the scrutiny of societal mechanisms by encouraging a rigorous and academically detached approach to analysis. This ensures that observations are conducted with objectivity and critical insight. By prioritizing analytical detachment, researchers can evaluate community structures without the hindrance of previous normative biases, fostering a more precise and dynamic understanding of the interactions that define the localized group.

270. (D) It is imperative for the advancement of ethnological studies
The institutional review concluded that the integration of modern attitudes is imperative for the advancement of ethnological studies. These attitudes foster a more accurate, critical, and dynamic understanding of community structures in contemporary research. By embracing methodological refinement and re-evaluating established frameworks, the field can progress towards more objective and responsive analyses of complex social mechanisms in modern society.

271. (C) Vital insights into community evolutionary dynamics
Analyzing the concept of culture alongside changes in the social system provides vital insights into community evolutionary dynamics. This dual focus allows researchers to observe how shifts in cultural parameters act as catalysts for structural transformations. By tracking these developments, scholars gain a deeper understanding of how social hierarchies and interpersonal relationships realign in response to evolving norms within a community.

272. (B) Through observable norms and values practiced by the group
In the academic observation, the concept of culture was strictly defined through the observable norms and values practiced by the group. This empirical approach allowed researchers to establish clear parameters for study. By focusing on tangible social behaviors rather than abstract theories, the study could accurately track how these specific cultural elements influence and initiate changes within the social system.

273. (D) Through the realignment of interpersonal community hierarchies
Researchers measured the change in the social system through the realignment of interpersonal community hierarchies. This measurement provided a concrete way to track structural shifts within the group. As cultural norms evolved, the resulting changes in social status and relationships served as clear indicators of a transitioning social system, highlighting the interconnectedness between cultural practice and the broader social structure.

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274. (A) Cultural norm alterations forcing social system change
The relationship between the concept of culture and the social system is characterized by cultural norm alterations forcing a corresponding change in the social system. Cultural shifts serve as catalysts for broader structural realignments. This intertwining means that any modification in the group's practiced values and norms will inevitably result in a measurable shift in the community's hierarchical social framework.

275. (C) It prevents predicting inevitable social system changes
Observing the concept of culture in a static state is deemed insufficient because it prevents researchers from predicting inevitable social system changes. Culture is a dynamic force, and its progression must be analyzed to understand future structural realignments. A static view ignores the catalysts for change, leading to an incomplete understanding of the evolutionary dynamics that shape community social systems.

276. (A) Foundational dependencies sustaining a community framework
Structural analysis of the economy within ethnological parameters reveals the foundational dependencies that sustain a community framework. Economy is seen as a core pillar that dictates social cohesion rather than just a transaction mechanism. By studying resource management, researchers identify the underlying factors of production and allocation that are deeply embedded in communal identity and ensure long-term stability.

277. (D) By operating on strict intra-community distribution rules
The traditional economy influences the stability of the group by operating on strict intra-community distribution rules. These rules govern how resources are allocated among members, ensuring material survival and maintaining communal interdependence. By adhering to these structured mechanisms of production and distribution, the community can maintain social cohesion and operational resilience against potential internal or external economic disruptions.

278. (B) Isolate factors driving survival and interdependence
Restricting the study solely to the parameters of the economy allowed the academic team to isolate specific factors driving material survival and communal interdependence. This focus enabled researchers to identify how resource management directly impacts social structures. By excluding other variables, the team gained a clearer understanding of the economic mechanisms that serve as primary indicators of a community's overall stability.

279. (C) It leads to immediate structural community vulnerabilities
Findings indicate that when the operational flow of the economy is disrupted, it leads to immediate structural vulnerabilities within the community. Because the economic system is a foundational dependency, any break in resource management or distribution rules undermines the stability of the entire group. This vulnerability highlights the essential role that economic operational resilience plays in maintaining the overall communal framework.

280. (D) It serves as the primary indicator of operational resilience
Understanding specific economic mechanisms is crucial because they serve as the primary structural indicator of a community's operational resilience. By analyzing how production and allocation function, researchers can assess the stability and strength of social cohesion. This knowledge provides a window into the foundational dependencies that allow a group to survive and maintain its structural integrity over time.

281. (A) A framework for understanding community normative order
The academic investigation of the religious system provides a critical framework for understanding the community's normative order. This approach allows researchers to analyze how ritualistic structures enforce communal rules and maintain social cohesion. By treating the religious system as a formalized institution, scholars can decode the underlying mechanisms that govern behavioral compliance and ensure the group's structural stability.

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282. (B) As a regulatory apparatus dictating interaction boundaries
Within the observed group, the religious system functions as a primary regulatory apparatus that dictates the boundaries of acceptable social interaction. It goes beyond personal belief to act as a formalized institution governing communal behavior. By establishing these limits, the religious system ensures that members adhere to specific structural norms, thereby preventing internal fragmentation and maintaining overall group order.

283. (B) Specific norms that maintain hierarchical community stability
Examining the religious system allowed the academic team to identify specific structural norms that maintain hierarchical community stability. These findings show how ritualistic frameworks serve to reinforce authority and social order. By mapping these norms, researchers could understand the pathways of cohesion and behavioral compliance that are necessary to prevent fragmentation and sustain the community's integrated social fabric.

284. (A) As an institution governing strict behavioral compliance
Beyond being a mere belief, the religious system is characterized as a formalized institution that governs strict behavioral compliance. It functions as a unifying structural force that is woven into the daily operational fabric of the community. This characterization emphasizes its role in establishing and enforcing the normative architecture and authority pathways that sustain long-term social integration and order.

285. (C) The pathways of authority and cohesion within the localized group
By analyzing the religious system, scholars were able to map the exact pathways of authority and cohesion within the localized group. The study of ritualistic frameworks and institutionalized rules revealed how leadership and social bonds are established and maintained. Understanding these pathways is essential for comprehending the underlying normative architectures that allow a community to function as a unified entity.

286. (D) Evaluating the effects of industrialization on tribal development
A central focus of contemporary ethnological impact studies involves evaluating the effects of industrialization on tribal development. Researchers examine how industrial frameworks disrupt traditional sustenance modes and alter developmental trajectories. This focus is necessary for tracking shifting paradigms in transitioning regions and understanding how the introduction of formal labor and new infrastructure impacts the structural priorities of tribal communities.

287. (C) It dismantled traditional sustenance and impacted development
The introduction of industrial frameworks affected the tribal group by dismantling traditional modes of sustenance and directly impacting its developmental trajectory. This transition forced a systemic realignment of community objectives as members moved toward formal industrial labor. Such changes highlight the profound structural shifts that occur when traditional systems are confronted by modern industrial methodologies and infrastructural implementations.

288. (B) By the transition from local dependency to industrial labor
The effects of industrialization on tribal development were categorized by the transition from localized resource dependency to participation in formal industrial labor. This shift represents a major change in how the community sustains itself and organizes its social and economic life. Documenting this transition allows researchers to measure the impact of external industrial influences on established tribal mechanisms and priorities.

289. (D) A focus on how implementations disrupt communal mechanisms
Accurately measuring the effects of industrialization requires a strict focus on how new infrastructural implementations disrupt established communal mechanisms. Researchers must analyze the vulnerabilities that arise when traditional systems confront industrial methodologies. This rigorous approach ensures that the shifting paradigms of tribal development are tracked correctly, providing an objective view of the structural changes in transitioning regional groups.

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290. (A) Structural vulnerabilities confronting industrial methodologies
Analyzing the effects of industrialization on tribal development led to the critical discovery of structural vulnerabilities that arise when traditional systems confront industrial methodologies. This analysis revealed that the transition to industrial frameworks often disrupts the foundational priorities of the community. Identifying these vulnerabilities is essential for researchers aiming to accurately track the complex impacts of modernization on tribal groups.

291. (C) Shifts in spatial and structural community dynamics
The analysis of the effects of urbanization on tribal development reveals profound shifts in spatial and structural community dynamics. Researchers observed that urban encroachment reconfigures tribal development parameters by dissolving traditional boundaries. These shifts are documented through the transition from isolated spatial arrangements to concentrated urban layouts, highlighting the complex structural transformations occurring within localized tribal populations today.

292. (A) Urban spatial encroachment and structural reconfiguration
In the field-based scenario, the primary focus regarding urbanization was the encroachment of urban spatial models and the resulting structural reconfiguration of the community. Researchers aimed to isolate how these spatial shifts fundamentally change the parameters of tribal development. By focusing on these mechanisms, the study highlighted how concentrated urbanized layouts critically disrupt the traditional stability of the group.

293. (D) Dissolving traditional boundaries and imposing urban hierarchies
The effects of urbanization primarily manifest through the dissolution of traditional communal boundaries and the imposition of structured urban hierarchies. This process replaces the previously isolated spatial arrangements with concentrated urbanized layouts. Such manifestations highlight how urbanization reconfigures the social fabric, impacting the localized stability that is necessary for the continuation of traditional tribal development and community identity.

294. (B) Tracking the shift to an urbanized layout from isolation
The transition of the community was systematically documented by tracking the shift from an isolated spatial arrangement to a concentrated urbanized layout. This documentation allowed researchers to measure the impact of spatial restructuring on tribal development. By monitoring these changes, the academic team could identify the specific mechanisms through which urban encroachment alters communal identities and disrupts traditional social stability.

295. (C) Disrupting localized stability needed for development
The structural transition demonstrated that the effects of urbanization critically disrupt the localized stability necessary for traditional tribal development. Moving from isolation to a concentrated urbanized layout alters the mechanisms that sustain communal identity. This discovery emphasizes that continuous monitoring is vital for understanding how the imposition of urban hierarchies and spatial models fundamentally transforms contemporary tribal social structures.

296. (D) A comparative framework for local demographics
The application of the theory of ethnology provides a vital comparative framework for analyzing the demographics of Jharkhand and neighbor states. This theoretical approach allows researchers to systematically compare the distinct structural attributes of different regional groups. By utilizing this framework, scholars can map interactive dynamics and gain a rigorous, objective understanding of how localized populations coexist and differentiate themselves.

297. (A) Tribal and Sadan groups in Jharkhand and nearby states
The distinct demographic groups systematically compared using the theory of ethnology were the Tribal and Sadan populations of Jharkhand and neighbor states. The research used foundational ethnological theory to map the interactive dynamics and structural attributes of these specific communities. This comparative study

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focused on understanding the unique communal identities and patterns of coexistence that define these localized regional demographics.

298. (B) Patterns of structural coexistence and differentiation
The ethnological study of Tribal and Sadan groups reveals complex patterns of structural coexistence and differentiation within Jharkhand and neighbor states. By applying a theoretical lens, researchers identified how these distinct communities interact while maintaining unique identities. This analysis highlights the importance of using foundational ethnological theory to uncover the intricate social frameworks that govern regional demographic interactions and stability.

299. (B) Variables defining unique identities of the populations
By strictly applying the theory of ethnology, the academic team was able to isolate the specific variables that define the unique communal identities of both the Tribal and Sadan populations. This systematic isolation of factors allowed for a clearer understanding of the differences and similarities between the groups. The use of this theory ensured that the findings were grounded in rigorous analysis.

300. (A) Systematically employing ethnological theory
Systematically employing ethnological theory ensures a rigorous and objective academic analysis of specific localized populations like the Tribal and Sadan groups. This approach provides a necessary comparative framework to study complex patterns of coexistence and differentiation. By relying on foundational theory, researchers can draw accurate structural conclusions that remain free from subjective assumptions while capturing the unique dynamics of the region.

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CHAPTER 02
General Linguistics

1. Which of the following best defines the scientific study of language in its broadest sense?
(A) The prescriptive formulation of grammar rules and stylistic conventions
(B) The objective and systematic analysis of language structure and use
(C) The historical cataloging of dead languages and extinct dialects
(D) The translation of regional dialects into standardized national languages

2. Read the following statements and select the correct option:
Statement I: Linguistics is considered a descriptive science rather than a prescriptive one.
Statement II: Descriptive linguistics dictates how people should speak to maintain language purity.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

3. Consider the following statements regarding the field of linguistics:
1. It studies the cognitive mechanisms of language.
2. It ignores the social context of communication.
3. It investigates the historical evolution of languages.
4. It focuses exclusively on written records.

Which of the following combinations is correct?
(A) 1 and 3 are correct
(B) 2 and 4 are correct
(C) 1, 2, and 3 are correct
(D) 1 and 4 are correct

4. Which kind of linguistics deals with the application of linguistic theories to language teaching, translation, and speech therapy?
(A) Historical Linguistics
(B) Comparative Linguistics
(C) Theoretical Linguistics
(D) Applied Linguistics

5. Match the items in List I with those in List II.
List I: (Branches of Linguistics)
P. Sociolinguistics
Q. Psycholinguistics
R. Neurolinguistics
S. Anthropological linguistics
List II: (Focus Areas)
1. Language and the brain
2. Language and culture
3. Language in society
4. Language and mental processes
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-2, Q-4, R-1, S-3

6. Which of the following statements about theoretical linguistics is incorrect?
(A) It seeks to discover the universal properties of human language.
(B) It involves the creation of practical language learning manuals.
(C) It aims to formulate models of grammatical knowledge.
(D) It includes core areas like phonology, syntax, and semantics.

7. The following question consists of two statements, an Assertion (A) and a Reason (R). Select the correct option:
Assertion (A): Synchronic linguistics focuses on language as it exists at a single point in time.
Reason (R): Diachronic linguistics traces the evolution of language over historical periods.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.

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(D) A is false but R is true.

8. Which of the following correctly pairs a branch of linguistics with its primary domain?
(A) Stylistics - study of literary and linguistic style
(B) Pragmatics - study of sound waves
(C) Computational linguistics - study of tribal dialects
(D) Historical linguistics - study of modern slang

9. Arrange the following stages of language study in the correct chronological order of their historical emergence:
1. Prescriptive grammar
2. Comparative philology
3. Structural linguistics
4. Generative grammar

(A) 1, 2, 3, 4
(B) 2, 1, 4, 3
(C) 1, 3, 2, 4
(D) 3, 1, 2, 4

10. Consider the following theories regarding the origin of language:
1. Bow-wow theory
2. Pooh-pooh theory
3. Ding-dong theory
4. Yo-he-ho theory
5. Divine source theory

Which of these combinations emphasizes natural sounds, emotional cries, and rhythmic labor respectively?
(A) 1, 2, and 4
(B) 2, 3, and 5
(C) 1, 3, and 5
(D) 3, 4, and 5

11. What is the primary cause-and-effect relationship proposed by the "Yo-he-ho" theory of language origin?
(A) The imitation of animal sounds and natural noises led to a core vocabulary.
(B) The expression of emotional outbursts and cries caused the creation of syntax.
(C) The occurrence of random genetic mutations caused the emergence of spontaneous speech.
(D) The physical effort of communal labor caused rhythmic grunts that became language.

12. All of the following are generally considered scientifically valid explanations for the origin of human language in modern linguistics EXCEPT:
(A) The genetic mutation hypothesis
(B) The divine bestowal hypothesis
(C) The gestural origin hypothesis
(D) The social interaction hypothesis

13. A researcher observes that infants universally begin babbling by using bilabial sounds before transitioning to velar sounds. Which linguistic concept does this observation best apply to?
(A) Language obsolescence
(B) Sociolinguistic variation
(C) Innateness hypothesis
(D) Lexical borrowing

14. In a clinical study, a patient loses the ability to produce fluent speech but retains full comprehension after localized brain trauma. This case best illustrates the focus of which linguistic branch?
(A) Ethnolinguistics
(B) Historical linguistics
(C) Forensic linguistics
(D) Neurolinguistics

15. Which statement accurately describes a core characteristic of human language?
(A) Human language possesses the property of displacement.
(B) Human language is strictly iconic and lacks arbitrariness.
(C) Human language is identical to animal communication systems.
(D) Human language has a finite and closed set of potential utterances.

16. Which pair incorrectly matches a design feature of language with its meaning?
(A) Arbitrariness - no natural connection between linguistic form and meaning
(B) Cultural transmission - language is passed down purely through genetics
(C) Productivity - ability to create infinite novel utterances
(D) Duality - language is organized at the levels of sounds and meanings

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17. Which of the following is the most appropriate description of the "utility of language" in human society?
(A) It exists primarily to facilitate the exchange of objective facts and data points.
(B) It functions as a complex system for social cohesion, identity formation, and knowledge transmission.
(C) It remains a biological reflex with minimal impact on social structures or hierarchies.
(D) It serves as a specialized mechanism to bridge communication gaps between different biological species.

18. A linguist analyzing how the syntax of a regional language adapts to encode complex technological concepts is demonstrating competency in understanding:
(A) Language vitality and functional expansion
(B) Language obsolescence and terminal decline
(C) Phonological reduction and sound deletion
(D) Lexical bleaching and loss of specific meaning

19. The concept that language structure influences or determines human thought is formally known as:
(A) The Chomskyan paradigm
(B) The Bloomfieldian model
(C) The Sapir-Whorf hypothesis
(D) The Saussurean dichotomy

20. Read the following statements and select the correct option:
Statement I: Language change is a natural and inevitable process in all living languages.
Statement II: Language change only occurs when a language is corrupted by foreign influences.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

21. Which of the following statements are true regarding the reasons for language change?
1. Principle of least effort promotes phonetic simplification.
2. Cultural contact leads to lexical borrowing.
3. Languages change to become mathematically perfect.
4. Analogical creation regularizes irregular paradigms.

Which of the above statements are correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

22. What term refers to the process by which a language develops historically over time?
(A) Synchronic evolution
(B) Diachronic development
(C) Lateralization
(D) Creole continuum

23. Match the items in List I with those in List II.
List I: (Linguistic Phenomena)
P. Semantic broadening
Q. Semantic narrowing
R. Assimilation
S. Metathesis
List II: (Examples)
1. 'Meat' changing from 'any food' to 'animal flesh'
2. 'Dog' changing from 'a specific breed' to 'any canine'
3. 'Brid' becoming 'Bird'
4. 'Ten bikes' pronounced as 'Tem bikes'
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-1, R-3, S-4
(D) P-1, Q-2, R-4, S-3

24. Which of the following is an incorrect statement regarding the development of language?
(A) Language development always progresses from complex inflectional systems to simple isolating systems.
(B) Pidgins develop as a means of communication between groups with no shared language.
(C) Creoles are pidgins that have become the native language of a community.
(D) Substratum influence occurs when a socially subordinate language impacts a dominant one.

25. The following question consists of two statements, an Assertion (A) and a Reason (R). Select the correct option:

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Assertion (A): Lexical borrowing is the most common and fastest form of language change.
Reason (R): Adopting new words for novel concepts or objects requires less structural alteration than changing syntax.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

26. Which of the following correctly pairs a reason for language change with its category?
(A) Prestige borrowing - sociolinguistic factor
(B) Hypercorrection - internal linguistic factor
(C) Assimilation - morphological factor
(D) Semantic shift - phonetic factor

27. Arrange the typical evolutionary phases of a contact language in chronological order:
1. Jargon phase
2. Stabilized Pidgin
3. Expanded Pidgin
4. Creole
(A) 1, 3, 2, 4
(B) 2, 1, 4, 3
(C) 1, 2, 3, 4
(D) 4, 3, 2, 1

28. Consider the following structural classifications of languages:
1. Isolating
2. Agglutinative
3. Fusional
4. Polysynthetic
5. Incorporating
Which of these are characterized by combining multiple distinct morphemes into a single word without altering their phonetic shape?
(A) 2 only
(B) 1 and 3
(C) 2, 4, and 5
(D) 3 and 4

29. If a community isolated by geography begins to develop unique phonetic features not found in the parent language, this effect is primarily caused by:
(A) The process of lexical bleaching and loss of meaning.
(B) The strict enforcement of prescriptive grammar rules.
(C) The impact of geographical isolation and lack of contact.
(D) The rapid frequency of code-switching between speakers.

30. All of the following are considered different forms or varieties of a language EXCEPT:
(A) Dialect
(B) Register
(C) Idiolect
(D) Kinship

31. When a bilingual speaker alternates between two languages within a single conversation depending on the context, this applied concept is known as:
(A) Code-switching
(B) Diglossia
(C) Lingua franca
(D) Language shift

32. In a workplace study, employees use highly specialized vocabulary (jargon) that outsiders cannot understand. This variety of language is best classified as:
(A) A regional dialect
(B) A sociolect or register
(C) A pidgin
(D) A creole

33. Which of the following is a correct statement regarding the genealogical classification of languages?
(A) It groups languages based on shared structural features like syntax.
(B) It relies on establishing genetic relationships through the comparative method.
(C) It classifies languages based on the geographical proximity of their speakers today.
(D) It categorizes languages by the scripts they use.

34. Which pair incorrectly matches a language family with a language belonging to it?
(A) Sino-Tibetan - Mundari
(B) Indo-European - Hindi
(C) Dravidian - Kurukh
(D) Austroasiatic - Santhali

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35. What is the most appropriate term for a language classification system based on morphological structure?
(A) Genetic classification
(B) Areal classification
(C) Typological classification
(D) Diachronic classification

36. An analyst categorizing languages by evaluating whether they construct sentences via strict word order or complex word-internal inflections is demonstrating competency in:
(A) Acoustic phonetics
(B) Etymology
(C) Semasiology
(D) Morphological typology

37. Phonetics is most accurately defined as the study of:
(A) The abstract cognitive rules governing sound patterns
(B) The meaning of words in context
(C) The physical production, transmission, and perception of speech sounds
(D) The structure of sentences in a given language

38. Read the following statements and select the correct option:
Statement I: Articulatory phonetics studies how speech sounds are produced by the vocal organs.
Statement II: Acoustic phonetics studies the physical properties of sound waves as they travel from speaker to listener.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

39. Consider the following statements about structural classification:
1. English is primarily an isolating language but retains some fusional elements.
2. Turkish is a classic example of an agglutinative language.
3. Mandarin Chinese is highly polysynthetic.
4. Sanskrit is a highly inflected (fusional) language.

Which of the above statements are correct?
(A) 1, 2, and 4
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 3

40. Which branch of phonetics deals with how the human ear and brain process incoming speech waves?
(A) Auditory phonetics
(B) Articulatory phonetics
(C) Acoustic phonetics
(D) Instrumental phonetics

41. Match the items in List I with those in List II.
List I: (Phonetic Terms)
P. Voiceless sounds
Q. Voiced sounds
R. Fricatives
S. Plosives
List II: (Descriptions)
1. Produced with vocal cord vibration
2. Produced by a sudden release of blocked air
3. Produced without vocal cord vibration
4. Produced by forcing air through a narrow channel
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-3, R-2, S-4
(C) P-3, Q-1, R-2, S-4
(D) P-4, Q-2, R-1, S-3

42. Which of the following statements about vowels and consonants is incorrect?
(A) All vowels in human languages are voiceless by default.
(B) Vowels are typically produced with a relatively open vocal tract.
(C) Consonants involve some degree of obstruction in the vocal tract.
(D) The classification of vowels depends heavily on tongue height and position.

43. The following question consists of two statements, an Assertion (A) and a Reason (R). Select the correct option:
Assertion (A): The International Phonetic Alphabet (IPA) provides a unique symbol for every distinct speech sound found in human languages.
Reason (R): English orthography perfectly matches its phonetic pronunciation.
(A) Both A and R are true and R is the correct explanation of A.

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(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

44. Which of the following correctly pairs a place of articulation with an example sound in English?
(A) Bilabial - /k/
(B) Alveolar - /t/
(C) Velar - /m/
(D) Labiodental - /g/

45. Arrange the following places of articulation in order from the front of the mouth to the back:
1. Velar
2. Bilabial
3. Alveolar
4. Palatal

(A) 2, 3, 4, 1
(B) 3, 2, 1, 4
(C) 2, 4, 3, 1
(D) 1, 4, 3, 2

46. Consider the following parameters used to classify vowels:
1. Tongue height
2. Tongue advancement (front/back)
3. Lip rounding
4. Tenseness
5. Aspiration

Which of these are the primary parameters for vowel classification?
(A) 1, 2, 3, and 4
(B) 1, 2, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

47. In some languages, changing the pitch of a syllable alters the lexical meaning of a word. This relationship defines which linguistic phenomenon?
(A) Tone
(B) Intonation
(C) Stress
(D) Rhythm

48. All of the following are suprasegmental features of phonetics EXCEPT:
(A) Stress
(B) Place of articulation
(C) Pitch
(D) Intonation

49. When transcribing a dialect, a linguist notices that the speaker pronounces the 'r' at the end of words only if the next word begins with a vowel. This is an example of:
(A) Epenthesis
(B) Linking 'r'
(C) Metathesis
(D) Elision

50. A speech-language pathologist uses palatography to visually map where a patient's tongue touches the roof of the mouth during speech. This study falls under:
(A) Instrumental Articulatory Phonetics
(B) Morphology
(C) Syntax
(D) Semantics

51. Which of the following is a correct statement regarding Morphology?
(A) It exists as the study of sentence structure and word order.
(B) It analyzes the acoustic properties of sound waves and frequencies.
(C) It is the study of the internal structure of words and the rules of word formation.
(D) It deals exclusively with the history of dictionary publishing and editing.

52. Which pair incorrectly matches a morphological term with its definition?
(A) Morpheme - the smallest meaningful unit of language
(B) Allomorph - a variant form of a morpheme
(C) Affix - a morpheme attached to a root or stem
(D) Bound morpheme - a morpheme that can stand alone as a word

53. What is the most appropriate term for a morphological process where a word is formed by joining two or more independent roots together?
(A) Derivation
(B) Inflection
(C) Compounding
(D) Blending

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54. Identifying that the '-ed' in "walked" serves grammatical tense rather than creating a new dictionary word demonstrates the ability to distinguish:
(A) Syntax from semantics
(B) Derivational morphology from inflectional morphology
(C) Phonetics from phonology
(D) Free morphemes from bound roots

55. The branch of linguistics that studies the meaning of words, phrases, and sentences is defined as:
(A) Pragmatics
(B) Syntax
(C) Phonemics
(D) Semantics

56. Read the following statements and select the correct option:
Statement I: Lexical semantics focuses on the meanings of individual words and the relationships between them.
Statement II: Compositional semantics focuses on how the meanings of smaller units combine to form the meaning of sentences.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

57. Consider the following relationships in semantics:
1. Synonymy involves words with similar meanings.
2. Antonymy involves words with opposite meanings.
3. Hyponymy is the relationship of entailment (e.g., dog is a hyponym of animal).
4. Homophony involves words spelled differently but pronounced the same with identical meanings.

Which of the above statements are correct?
(A) 1, 2, and 3
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 4

58. Which term refers to the phenomenon where a single word has multiple, related meanings (e.g., the 'head' of a person and the 'head' of a company)?
(A) Polysemy
(B) Homonymy
(C) Metonymy
(D) Synonymy

59. Match the items in List I with those in List II.
List I: (Semantic Relations)
P. Antonymy
Q. Synonymy
R. Hyponymy
S. Homonymy
List II: (Examples)
1. Rose / Flower
2. Big / Large
3. Hot / Cold
4. Bank (river) / Bank (finance)
(A) P-3, Q-2, R-1, S-4
(B) P-2, Q-3, R-1, S-4
(C) P-3, Q-1, R-2, S-4
(D) P-4, Q-2, R-1, S-3

60. Which of the following statements about semantics is incorrect?
(A) Denotation refers to the literal, dictionary meaning of a word.
(B) Pragmatics and semantics cover exactly the same linguistic domain without distinction.
(C) Connotation includes the emotional or cultural associations of a word.
(D) Truth-conditional semantics evaluates meaning based on the conditions that make a sentence true.

61. The following question consists of two statements, an Assertion (A) and a Reason (R). Select the correct option:
Assertion (A): Syntax dictates the permissible combinations of words to form grammatical sentences in a language.
Reason (R): Without syntax, a language would just be a random collection of vocabulary words lacking structural relationship.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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62. Which of the following correctly pairs a syntactic concept with its definition?
(A) Phrase structure rules - rules governing the historical origin of words
(B) Transformational grammar - grammar focused solely on spelling conventions
(C) Recursion - the inability to embed clauses within clauses
(D) Constituent - a string of words that functions as a single unit within a sentence

63. Arrange the following syntactic units in order of increasing complexity (from smallest to largest):
1. Clause
2. Word
3. Sentence
4. Phrase
(A) 2, 4, 1, 3
(B) 2, 1, 4, 3
(C) 4, 2, 1, 3
(D) 1, 2, 4, 3

64. Consider the following components of a syntactic tree diagram:
1. Noun Phrase (NP)
2. Verb Phrase (VP)
3. Prepositional Phrase (PP)
4. Determiner (Det)
5. Syllable Nucleus (Nuc)
Which of these are strictly syntactic nodes rather than phonological nodes?
(A) 1, 2, 3, and 5
(B) 1, 2, 3, and 4
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

65. If a sentence is structurally ambiguous (e.g., "I saw the man with the telescope"), the effect is caused by:
(A) The use of obsolete and archaic vocabulary words.
(B) The prepositional phrase modifying either the verb or the object noun.
(C) The phonological mispronunciation of certain key words.
(D) The influence of lexical borrowing from a foreign language.

66. All of the following are basic syntactic word order typologies found in human languages EXCEPT:
(A) VVS (Verb-Verb-Subject)
(B) SOV (Subject-Object-Verb)
(C) SVO (Subject-Verb-Object)
(D) VSO (Verb-Subject-Object)

67. Identifying "The colorful ball" as the subject NP in the sentence "The colorful ball bounced quickly" is an application of:
(A) Generative morphology
(B) Articulatory phonetics
(C) Immediate Constituent Analysis
(D) Lexicography

68. Mapping out sentence structures to identify if a language puts the verb at the end relies on the domain of:
(A) Lexicography
(B) Phonetics
(C) Pragmatics
(D) Syntax

69. Which of the following is a correct statement regarding "Scripts"?
(A) A script remains fundamentally identical to a spoken language system.
(B) All human languages inherently possess their own indigenous scripts.
(C) A script is a visual writing system used to represent spoken language.
(D) Scripts are static and do not undergo any changes or evolution over time.

70. Which pair incorrectly matches a script type with its primary unit of representation?
(A) Alphabetic - individual phonemes
(B) Abugida - tone and stress markers only
(C) Syllabic - syllables
(D) Logographic - morphemes or words

71. What is the most appropriate definition of Lexicography?
(A) The philosophical study of the remote origins of language
(B) The forensic analysis of ancient handwritten regional scripts
(C) The systematic study of syntax in historical and archaic texts
(D) The art and science of compiling, writing, and editing dictionaries

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72. Evaluating the difference between a bilingual dictionary and an etymological dictionary requires understanding:
(A) Different approaches and purposes in Lexicography
(B) Typological syntax
(C) Acoustic phonetics
(D) The generative theory of grammar

73. A theoretical framework in linguistics that attempts to model the innate mental grammar of human beings is defined as:
(A) Prescriptive grammar
(B) Philology
(C) Generative grammar
(D) Lexicography

74. Read the following statements and select the correct option:
Statement I: The structuralist approach views language as a structured system of interrelated elements.
Statement II: Noam Chomsky's theory relies entirely on behaviorist principles of stimulus and response.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

75. Consider the following concepts related to linguistic theories:
1. Langue vs. Parole
2. Competence vs. Performance
3. Signifier vs. Signified
4. Surface structure vs. Deep structure
Which of these are associated with Ferdinand de Saussure's structuralism?
(A) 1 and 3
(B) 2 and 4
(C) 1, 2, and 3
(D) 1 and 4

76. Who among the following is widely recognized for the development of modern generative linguistics?
(A) Leonard Bloomfield
(B) Noam Chomsky
(C) William Jones
(D) Edward Sapir

77. Match the items in List I with those in List II.
List I: (Linguistic Concepts)
P. Universal Grammar
Q. Structuralism (Langue/Parole)
R. Behaviorist approach to language
S. Comparative Method
List II: (Proponents)
1. B.F. Skinner
2. Ferdinand de Saussure
3. Noam Chomsky
4. Sir William Jones
(A) P-3, Q-2, R-1, S-4
(B) P-2, Q-3, R-1, S-4
(C) P-3, Q-1, R-2, S-4
(D) P-4, Q-2, R-3, S-1

78. Which of the following statements regarding the linguistic study of tribal languages in Jharkhand is incorrect?
(A) The region displays significant linguistic diversity.
(B) Austroasiatic and Dravidian are major language families represented in the state.
(C) Multilingualism is a common phenomenon among tribal populations.
(D) Languages in Jharkhand belong exclusively to the Indo-Aryan language family.

79. The following question consists of two statements, an Assertion (A) and a Reason (R). Select the correct option:
Assertion (A): Many tribal languages are facing the threat of endangerment.
Reason (R): There is a shift towards dominant regional and national languages for education and economic opportunities.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

80. Which of the following correctly pairs a tribal language with its respective language family?
(A) Santhali - Dravidian
(B) Mundari - Austroasiatic (Munda branch)
(C) Kurukh - Austroasiatic
(D) Ho - Sino-Tibetan

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81. Arrange the general steps for the documentation and preservation of an endangered regional language in chronological order:
1. Creating a standardized orthography
2. Audio/video recording of native speakers
3. Developing pedagogical materials
4. Phonetic and morphological analysis

(A) 2, 4, 1, 3
(B) 1, 2, 3, 4
(C) 4, 1, 2, 3
(D) 2, 1, 4, 3

82. Consider the following languages:
1. Santhali
2. Mundari
3. Kurukh
4. Kharia
5. Malto

Which of these belong to the Dravidian language family?
(A) 3 and 5
(B) 1, 2, and 4
(C) 1 and 3
(D) 2, 4, and 5

83. The introduction of dominant languages in administrative domains has led to a decrease in intergenerational transmission of tribal languages. This relationship describes:
(A) Language standardization
(B) Language revitalization
(C) Language shift and attrition
(D) Pidginization

84. All of the following are considered present problems for tribal and regional languages EXCEPT:
(A) Lack of uniform standardized scripts for all languages
(B) Inadequate representation in higher education
(C) Economic marginalization of native speakers
(D) Over-abundance of monolingual speakers preventing communication

85. Applying the concept of language revitalization, which of the following constitutes an effective solution for preserving tribal languages?
(A) Banning the use of dominant national languages
(B) Translating literature exclusively into foreign languages
(C) Implementing mother-tongue based multilingual education in primary schools
(D) Forcing all groups to adopt a single unified language

86. In a field study, a researcher notices that Mundari speakers heavily borrow vocabulary from Sadri. This case highlights the sociolinguistic phenomenon of:
(A) Language isolation
(B) Language contact and borrowing
(C) Phonological metathesis
(D) Syntactic recursion

87. Which of the following is a correct statement regarding the scripts used for tribal languages in Jharkhand?
(A) All tribal languages in the region use the Devanagari script exclusively.
(B) Tribal languages cannot be written down due to their phonological structure.
(C) The Roman script is prohibited for use in tribal literature.
(D) The Ol Chiki script was developed specifically for the Santhali language.

88. Which pair incorrectly matches a language with its specific script or associated writing system development?
(A) Mundari - Gurmukhi
(B) Santhali - Ol Chiki
(C) Kurukh - Tolong Siki
(D) Ho - Warang Citi

89. What is the most appropriate term for "Tradition of Study" in the context of regional languages?
(A) The exclusive study of languages by colonial missionaries.
(B) The practice of memorizing oral folk tales without written records.
(C) The historical and ongoing academic, literary, and cultural efforts to document and analyze these languages.
(D) The study of non-verbal communication in tribal dances.

90. Understanding the co-relations between tribal and regional languages (such as Nagpuri,

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Kurmali, and Khortha) requires competency in analyzing:
(A) Areal linguistics, convergence, and lingua francas
(B) Genetic linguistics only
(C) Auditory phonetics
(D) Neurolinguistics

91. The effect of prolonged contact between Austroasiatic and Indo-Aryan languages, resulting in shared structural features, is an example of:
(A) Language isolate formation
(B) Total language death
(C) Generative grammar
(D) A linguistic area (Sprachbund)

92. Read the following statements and select the correct option:
Statement I: Sadri often functions as a lingua franca among different tribal and non-tribal communities in Jharkhand.
Statement II: A lingua franca is always the native language of the majority population in a country.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

93. Consider the following statements about cross-border linguistic studies:
1. Language borders strictly match political borders.
2. Cross-border linguistic continuums exist for languages like Santhali.
3. Neighboring state policies affect the vitality of shared tribal languages.
4. Linguistic isolation is absolute between different states.

Which of the above statements are correct?
(A) 2 and 3
(B) 1 and 4
(C) 1, 2, and 3
(D) 2, 3, and 4

94. The study of how a language produces specific sounds using the lips, teeth, and tongue is known as:
(A) Acoustic phonetics
(B) Auditory phonetics
(C) Phonemics
(D) Articulatory phonetics

95. Match the items in List I with those in List II.
List I: (Languages)
P. Kurmali
Q. Santhali
R. Kurukh
S. Khortha
List II: (Classifications)
1. Munda language
2. Dravidian language
3. Indo-Aryan (Bihari group)
4. Indo-Aryan (Magahi continuum)
(A) P-3, Q-1, R-2, S-4
(B) P-4, Q-1, R-2, S-3
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-3, R-1, S-4

96. Which of the following statements about the morphological classification of languages is incorrect?
(A) It categorizes languages by how they form words and use morphemes.
(B) Polysynthetic languages are defined by having absolutely no bound morphemes.
(C) Agglutinative languages stack affixes that each carry a single meaning.
(D) Isolating languages rely heavily on word order rather than inflection.

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97. The following question consists of two statements, an Assertion (A) and a Reason (R). Select the correct option:
Assertion (A): The semantic field of kinship terms in many tribal languages is often highly complex and nuanced.
Reason (R): Kinship semantics often reflects the social structures and organizations of the communities that speak the language.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

98. Which of the following correctly pairs a concept with its linguistic field?
(A) Morpheme - Morphology
(B) Phoneme - Semantics

(C) Clause - Phonetics
(D) Syllable - Syntax

99. The concept of 'Arbitrariness' in language implies that:
(A) Grammatical rules are arbitrary and need not be followed.
(B) Languages change randomly without any underlying patterns.
(C) There is no inherent logical connection between a sound sequence and its meaning.
(D) Speakers can arbitrarily decide the meaning of words in conversation.

100. Consider the following effects of language contact:
1. Bilingualism
2. Code-mixing
3. Lexical borrowing
4. Grammatical convergence
5. Creation of a genetic mutation

Which of these are sociolinguistic and structural effects of studying regional languages in contact?
(A) 1, 2, 3, and 4
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 4, and 5

101. When a language adopts words from another language due to cultural prestige rather than necessity, this scenario is termed:
(A) Core borrowing
(B) Phonological assimilation
(C) Prestige borrowing
(D) Syntactic calquing

102. All of the following are methods for resolving the problem of unwritten languages EXCEPT:
(A) Adopting the script of a dominant regional language
(B) Replacing the language entirely with a global lingua franca
(C) Inventing a completely new indigenous script
(D) Adapting the Roman alphabet with diacritics

103. Using knowledge of phonetic transcription to accurately record an elder speaking an undocumented dialect is an application of:
(A) Theoretical syntax
(B) Generative semantics
(C) Historical philology
(D) Descriptive linguistics

104. In a scenario where education is provided only in a dominant language, students from minority language backgrounds may face cognitive challenges. This underscores the problem of ignoring:
(A) Mother tongue-based education
(B) Universal grammar
(C) Generative phonology
(D) Morphological typology

105. Which of the following is a correct statement regarding lexicography in the context of tribal languages?
(A) Compiling dictionaries for tribal languages involves only literal word-to-word translation.
(B) Dictionaries for these languages cannot include cultural information.
(C) Lexicography helps in standardizing the language and preserving its vocabulary.
(D) Lexicography is completely unrelated to morphology and semantics.

106. Which pair incorrectly matches a scholar with their notable contribution or domain?
(A) Edward Sapir - Acoustic phonetics
(B) Ferdinand de Saussure - Structural linguistics
(C) Noam Chomsky - Transformational-Generative Grammar
(D) Pandit Raghunath Murmu - Development of the Ol Chiki script

107. Which term is most appropriate for a language that has no demonstrable genealogical relationship with any other living language?
(A) Lingua Franca
(B) Pidgin
(C) Creole
(D) Language Isolate

108. An expert evaluating the effectiveness of a newly designed script for a language must possess competency primarily in:
(A) Diachronic semantics
(B) Orthographic design and phonemics
(C) Historical linguistics

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(D) Neurolinguistics

109. The smallest unit of sound that can distinguish meaning in a language is defined as a:
(A) Phone
(B) Morpheme
(C) Phoneme
(D) Syllable

110. Read the following statements and select the correct option:
Statement I: Allophones are phonetic variations of a single phoneme that do not change the meaning of a word.
Statement II: The choice of which allophone to use is always completely random.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

111. Consider the following definitions related to semantics:
1. Pragmatics studies meaning in context.
2. Lexical semantics studies meaning of words in isolation.
3. Entailment is a relationship where the truth of one sentence guarantees the truth of another.
4. Implicature is the literal meaning of a sentence.

Which of the above statements are correct?
(A) 1 and 3
(B) 2 and 4
(C) 1, 2, and 3
(D) 1, 3, and 4

112. The study of the rules governing the structure, distribution, and sequencing of speech sounds in a specific language is known as:
(A) Phonetics
(B) Phonology
(C) Morphology
(D) Etymology

113. Match the items in List I with those in List II.
List I: (Linguistic Terms)
P. Pidgin
Q. Creole
R. Dialect
S. Register

List II: (Definitions)
1. Language variety used in specific social settings
2. Regional variety of a language
3. Native language derived from a contact language
4. Simplified contact language with no native speakers

(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-2, R-3, S-1
(D) P-1, Q-3, R-2, S-4

114. Which of the following is an incorrect statement about the nature of language?
(A) It is static and remains unchanged across generations.
(B) It is a system of arbitrary vocal symbols.
(C) It is primarily used for human communication.
(D) It is culturally transmitted.

115. The following question consists of two statements, an Assertion (A) and a Reason (R). Select the correct option:
Assertion (A): The structural classification of a language can change over thousands of years.
Reason (R): Historical processes such as phonetic reduction can cause inflected forms to become isolating structures.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

116. Which of the following correctly pairs a syntactic concept with its role?
(A) Lexicon - a set of syntactic rules
(B) Deep structure - the final pronounced form of a sentence
(C) Surface structure - the abstract meaning of a sentence
(D) Tree diagram - a visual representation of hierarchical sentence structure

117. What is the study of language in relation to society, addressing factors like class, gender, and ethnicity?
(A) Psycholinguistics

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(B) Anthropological linguistics
(C) Sociolinguistics
(D) Pragmatics

118. Consider the following challenges faced by lexicographers documenting regional languages:
1. Lack of a standardized script
2. Extensive dialectal variation
3. Absence of native speaker informants
4. Difficulty in capturing cultural semantics
5. Rapid language shift causing loss of vocabulary

Which of the above challenges are commonly identified in linguistic field work?
(A) 1, 2, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 3, and 4

119. A state implements policies that restrict education strictly to an official language, which may lead to the decline of minority languages. This situation aligns with the concept of:
(A) Linguistic determinism
(B) Diglossia
(C) Dialect leveling
(D) Linguistic imperialism

120. All of the following represent morphological processes EXCEPT:
(A) Palatalization
(B) Affixation
(C) Reduplication
(D) Compounding

121. Applying the comparative method to two distinct languages to reconstruct their common ancestor is a core technique in:
(A) Sociolinguistics
(B) Neurolinguistics
(C) Historical linguistics
(D) Applied linguistics

122. In a region, speakers use a high-prestige language (H) for formal education and a low-prestige language (L) for everyday conversation. This case exemplifies:
(A) Diglossia
(B) Bilingualism
(C) Lingua Franca
(D) Creole continuum

123. Which of the following is a correct statement regarding the tradition of study of regional languages in India?
(A) It began only in the 21st century.
(B) The Linguistic Survey of India explicitly ignored all tribal languages.
(C) Indian linguistic tradition completely rejected phonetics until modern influence.
(D) Early colonial administrators and missionaries contributed significantly to early grammars and dictionaries.

124. Which pair incorrectly matches an early scholar with their work or association?
(A) George Abraham Grierson - Linguistic Survey of India
(B) Ferdinand de Saussure - Discovery of the Indo-European family
(C) Rev. P. O. Bodding - Santhali dictionary and folklore
(D) Pāṇini - Ancient Sanskrit grammar

125. The hypothesis that humans are biologically equipped with a specific faculty for language acquisition is termed:
(A) Tabula Rasa
(B) Behaviorism
(C) Universal Grammar
(D) Functionalism

126. An expert diagnosing language processing delays by analyzing child acquisition of syntactic structures demonstrates competency in:
(A) Historical linguistics
(B) Etymology
(C) Sociolinguistics
(D) Psycholinguistics

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127. The term used to describe the study of meaning as it is contextually constructed in conversation is:
(A) Pragmatics
(B) Semantics
(C) Morphology
(D) Syntax

128. Read the following statements and select the correct option:
Statement I: Synchronic study observes language as it exists at one point in time.
Statement II: A synchronic study involves

tracking changes in a language across multiple centuries.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

129. Consider the following fields of linguistics:
1. Clinical linguistics
2. Forensic linguistics
3. Diachronic linguistics
4. Computational linguistics

Which of these are typically classified as branches of Applied Linguistics?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

130. The "Ding-Dong" theory of language origin posits that:
(A) There is a resonance between objects and the sounds humans made to name them.
(B) Language originated from imitation of animal cries.
(C) Language came from collective rhythmic chants.
(D) Language was granted by a divine creator.

131. Match the items in List I with those in List II.
List I: (Language Properties)
P. Displacement
Q. Productivity
R. Discreteness
S. Cultural Transmission
List II: (Descriptions)
1. Language is learned from the environment, not inherited
2. Ability to speak of things not present in time or space
3. Language is made up of distinct, separable sounds
4. Ability to produce and understand novel sentences

(A) P-2, Q-4, R-3, S-1
(B) P-4, Q-2, R-1, S-3
(C) P-2, Q-3, R-4, S-1
(D) P-1, Q-4, R-3, S-2

132. Which of the following statements about language change is incorrect?
(A) Pronunciation changes over time (sound shift).
(B) Words can lose their original meanings completely.
(C) Borrowing words can change the phonological system of a language.
(D) Grammatical rules remain entirely immune to change.

133. The following question consists of two statements, an Assertion (A) and a Reason (R). Select the correct option:
Assertion (A): English is classified as a Germanic language despite having a large vocabulary derived from Romance languages.
Reason (R): Genealogical classification is based on core vocabulary and structural sound correspondences inherited from a common ancestor.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

134. Which of the following correctly pairs a structural classification term with its defining feature?
(A) Agglutinative - single morphemes carry multiple grammatical meanings fused together
(B) Isolating - words consist typically of a single morpheme; grammar shown by word order
(C) Fusional - strings of morphemes glued together with distinct boundaries
(D) Polysynthetic - relies entirely on pitch and tone for syntax

135. What defines a "morpheme" in general linguistics?
(A) The smallest unit of sound
(B) A complete sentence
(C) A physical gesture
(D) The smallest unit of meaning or grammatical function

136. Consider the following elements related to Lexicography:
1. Lemma selection
2. Etymological tracing

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3. Pronunciation guide
4. Defining semantic boundaries
5. Prescribing syntactic theory

Which of these are standard components or practices in dictionary making?
(A) 1, 2, 3, and 4
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 4, and 5

137. Economic pressure causing speakers to abandon native tongues for dominant state languages leads directly to:
(A) Language standardization
(B) Semantic broadening
(C) Language obsolescence and endangerment
(D) Syntactic tree generation

138. All of the following are recognized solutions for preserving regional languages EXCEPT:
(A) Restricting the use of the languages in public discourse
(B) Developing digital corpora and archives
(C) Encouraging community-driven literature and media
(D) Introducing them as subjects in higher education

139. If a researcher applies the concepts of sociolinguistics to analyze why young speakers use different vocabulary than their elders, they are studying:
(A) Diachronic syntax
(B) Acoustic phonetics
(C) Neurolinguistic aphasia
(D) Apparent-time linguistic variation

140. During a legal dispute, a linguist analyzes a text to determine the author's regional dialect and background. This is a case of:
(A) Clinical linguistics
(B) Forensic linguistics
(C) Articulatory phonetics
(D) Lexicography

141. Which of the following is a correct statement regarding the study of semantics?
(A) It studies how words are physically pronounced.
(B) It focuses on the historical spread of language families.
(C) It investigates how meaning is encoded in vocabulary and grammar.
(D) It deals only with the emotional impact of literature.

142. Which pair incorrectly matches a semantic term with its definition?
(A) Synonymy - words with identical or similar meanings
(B) Antonymy - words with opposite meanings
(C) Polysemy - one word having multiple related meanings
(D) Hyponymy - words that sound the same but have different meanings

143. Which theory of language acquisition argues that children learn language through a process of reinforcement and imitation?
(A) The Behaviorist Theory
(B) The Innatist Theory
(C) The Interactionist Theory
(D) The Nativist Theory

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144. Evaluating the syntactic structure of a sentence to resolve ambiguity requires competency in:
(A) Phonetic form
(B) Generating phrase structure rules
(C) Tracing etymological roots
(D) Measuring acoustic frequencies

145. A regional variation of a language that differs in pronunciation, vocabulary, and grammar is defined as a:
(A) Register
(B) Dialect
(C) Jargon
(D) Slang

146. Read the following statements and select the correct option:
Statement I: Phonetics studies the physical properties of speech sounds.
Statement II: Phonology studies the abstract sound system and patterns of a language.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

147. Consider the following statements about Scripts:
1. Devanagari is an alphasyllabary (abugida).

2. The Latin alphabet is logographic.
3. Ol Chiki is alphabetic.
4. Chinese characters are primarily logographic.

Which of the above statements are correct?
(A) 1, 3, and 4
(B) 1, 2, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

148. Which sub-branch of linguistics is concerned with the rules of word formation?
(A) Phonology
(B) Syntax
(C) Semantics
(D) Morphology

149. Match the items in List I with those in List II.
List I: (Morphological Concepts)
P. Prefix
Q. Suffix
R. Infix
S. Circumfix
List II: (Examples)
1. 'un-' in 'unhappy'
2. 'ge- -t' in German 'gespielt'
3. '-ness' in 'happiness'
4. '-um-' in Tagalog 'bumili'
(A) P-1, Q-3, R-4, S-2
(B) P-3, Q-1, R-2, S-4
(C) P-1, Q-4, R-3, S-2
(D) P-2, Q-3, R-4, S-1

150. Which of the following statements about syntax is incorrect?
(A) Syntax involves the hierarchical organization of words into phrases.
(B) A grammatically correct sentence must always make logical semantic sense.
(C) Recursion allows for the theoretical creation of infinitely long sentences.
(D) Different languages employ different underlying word orders.

151. The following question consists of two statements, an Assertion (A) and a Reason (R). Select the correct option:
Assertion (A): Lexicography relies heavily on corpus linguistics in modern times.
Reason (R): A corpus provides vast amounts of usage data, allowing dictionary makers to see how words are actually used in context.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

152. Which of the following correctly pairs a linguistic discipline with its traditional unit of analysis?
(A) Morphology - the morpheme
(B) Phonetics - the sentence
(C) Syntax - the phoneme
(D) Pragmatics - the syllable

153. What is the most appropriate term for the process where two distinct language communities interact and create a simplified, makeshift language for trade?
(A) Creolization
(B) Standardization
(C) Pidginization
(D) Assimilation

154. Consider the following factors influencing language vitality:
1. Intergenerational transmission
2. Absolute number of speakers
3. Proportion of speakers within the total population
4. Shifts in domains of language use
5. Availability of materials for language education

Which of these are commonly included in frameworks for assessing language endangerment?
(A) 1, 2, 3, 4, and 5
(B) 1, 2, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

155. The lack of standardized orthography for a regional language can cause fragmentation in its written literature. This relationship highlights the need for:
(A) Phonological mutation
(B) Morphological simplification
(C) Dialectal divergence
(D) Script standardization and language planning

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156. All of the following language families are native to the Indian subcontinent EXCEPT:
(A) Indo-Aryan
(B) Uralic
(C) Dravidian
(D) Austroasiatic

157. Applying knowledge of morphology, the word "unbelievably" contains how many distinct morphemes?
(A) Two
(B) Three
(C) Four
(D) Five

158. When a child says "I goed" instead of "I went," it is an example of:
(A) Syntactic recursion
(B) Phonological metathesis
(C) Semantic narrowing
(D) Overgeneralization of morphological rules

159. Which of the following is a correct statement regarding generative syntax?
(A) It proposes a finite set of rules that can generate an infinite number of sentences.
(B) It assumes language is merely a habit formed through repetition.
(C) It focuses exclusively on the historical origins of sentence structures.
(D) It disregards the mental processes of the speaker.

160. Which pair incorrectly matches a regional language of Jharkhand with its common script?
(A) Santhali - Ol Chiki
(B) Mundari - Tamil Script
(C) Hindi - Devanagari
(D) Kurukh - Tolong Siki

161. An academic proposing a new theory of phonology based on acoustic evidence is demonstrating competency in:
(A) Lexicography
(B) Theoretical linguistics
(C) Pragmatics
(D) Orthography

162. The systematic study of dictionaries and the processes involved in their compilation is defined as:
(A) Lexicography
(B) Lexicology
(C) Etymology
(D) Philology

163. Read the following statements and select the correct option:
Statement I: The structural classification of language relies on grammatical structure and morphological patterns.
Statement II: The genealogical classification of language relies on tracing historical descent from a common ancestor.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

164. Consider the following theories regarding language origin:
1. Bow-wow (imitation of nature)
2. Pooh-pooh (emotional cries)
3. Divine source
4. Social Interaction
Which are naturalistic or evolutionary theories rather than supernatural ones?
(A) 1, 2, and 4
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 3

165. The branch of linguistics that deals with the meaning of language in context, factoring in speaker intentions, is:
(A) Semantics
(B) Syntax
(C) Pragmatics
(D) Phonetics

166. Match the items in List I with those in List II.
List I: (Language Families)
P. Austroasiatic
Q. Dravidian
R. Indo-Aryan
S. Sino-Tibetan
List II: (Characteristics/Regions)
1. Spoken mainly in South India and pockets like Kurukh
2. Spoken widely in North India
3. Includes languages like Santhali and Mundari

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4. Spoken in Himalayan and North-East regions

(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-3, R-4, S-2
(C) P-3, Q-2, R-1, S-4
(D) P-4, Q-1, R-2, S-3

167. Which of the following statements about the utility of language is incorrect?
(A) It acts as a medium for emotional expression.
(B) It functions as a tool for cognitive thought mapping.
(C) It enables the transmission of complex cultural knowledge.
(D) It prevents the formation of cultural identities.

168. The following question consists of two statements, an Assertion (A) and a Reason (R). Select the correct option:
Assertion (A): The study of tribal languages often requires an interdisciplinary approach involving anthropology and linguistics.
Reason (R): These languages are deeply connected to the unique socio-cultural and religious practices of the communities that speak them.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

169. Which of the following correctly pairs a linguistic field with its definition?
(A) Phonemics - study of sentence structures
(B) Morphology - study of dictionary compilation
(C) Etymology - study of word origins and history
(D) Typology - study of language origins

170. What is the term for a word that is pronounced the same as another but has a different meaning and spelling (e.g., bare / bear)?
(A) Homophone
(B) Homograph
(C) Synonym
(D) Antonym

171. Consider the following tribal languages:
1. Ho
2. Kharia
3. Bhumij
4. Asur
5. Malto

Which of these are classified under the Munda branch of the Austroasiatic family?
(A) 1, 2, 3, and 4
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 4, and 5

172. Geographic barriers that prevent a community from interacting with its neighbors can lead over time to:
(A) Language convergence
(B) Dialectal divergence
(C) Standardization
(D) Lingua franca formation

173. All of the following are distinct branches of linguistic study EXCEPT:
(A) Psycholinguistics
(B) Sociolinguistics
(C) Phrenology
(D) Ethnolinguistics

174. In the context of language change, which example best fits the concept of "assimilation"?
(A) A word losing a syllable over time
(B) A word's meaning changing from positive to negative
(C) The adoption of a foreign word into the vocabulary
(D) A sound becoming more like a neighboring sound for ease of articulation

175. A language with highly complex verbs that incorporate subjects, objects, and adverbial meaning into a single word is typologically classified as:
(A) Polysynthetic
(B) Isolating
(C) Agglutinative
(D) Analytic

176. Which of the following is a correct statement regarding the nature of language?
(A) Language is a closed system with limited combinatorial possibilities.

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(B) Language is a structured, rule-governed system of signs.
(C) Animals possess language identical in structure to humans.
(D) Linguistic signs have a natural, non-arbitrary link to their meanings.

177. Which pair incorrectly matches a phonological concept with its meaning?
(A) Intonation - pitch variation across a phrase or sentence
(B) Assimilation - the deletion of a sound entirely
(C) Stress - emphasis placed on a specific syllable
(D) Pitch - acoustic frequency determining high or low sound

178. Analyzing historical changes in vowel pronunciations falls under the domain of:
(A) Diachronic phonology
(B) Synchronic syntax
(C) Pragmatics
(D) Lexicography

179. A system of rules in a language that allows speakers to produce and understand an infinite number of sentences is defined as:
(A) Lexicography
(B) Phonetics
(C) Generative Grammar
(D) Etymology

180. Read the following statements and select the correct option:
Statement I: The term "Lexicography" refers to the visual writing systems and scripts used by languages.
Statement II: "Scripts" are visual representations of spoken language.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

181. A study focusing on how a language conveys meaning through changing suffixes attached to nouns and verbs is an analysis of:
(A) Phonetics
(B) Syntax
(C) Morphology
(D) Lexicography

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182. A situation where a language is only spoken by a few elderly individuals and is not being passed onto younger generations signifies:
(A) Language revitalization
(B) Language endangerment
(C) Language standardization
(D) Language expansion

183. Which of the following statements about semantics is incorrect?
(A) Semantics studies the literal meanings of words.
(B) It involves relations like synonymy and antonymy.
(C) It examines compositional meaning in sentences.
(D) It analyzes how social context alters literal meaning.

184. The phenomenon where a language splits into two distinct languages over time due to isolation is an example of:
(A) Language divergence
(B) Language convergence
(C) Pidginization
(D) Borrowing

185. Which of the following correctly pairs a concept with the branch of linguistics it belongs to?
(A) Vowel rounding - Syntax
(B) Phrase structure - Phonetics
(C) Compounding - Morphology
(D) Implicature - Lexicography

186. What is the most appropriate description of "Synchronic" study in linguistics?
(A) Studying a language system as it exists at a specific point in time
(B) Studying the origin of language in prehistoric humans
(C) Tracing the etymology of words over centuries
(D) Comparing animal communication with human speech

187. The influence of mass media in a dominant language can cause minority languages to experience:
(A) Linguistic purism

(B) The creation of a new script
(C) Increased syntactic complexity
(D) Language shift towards the dominant language

188. All of the following are primary parameters of consonant articulation EXCEPT:
(A) Place of articulation
(B) Lip rounding for all consonants
(C) Manner of articulation
(D) Voicing

189. Applying structuralism to language analysis involves:
(A) Ignoring the relationships between words in a sentence.
(B) Focusing purely on the historical evolution of sounds.
(C) Analyzing language as a system of interconnected signs and structures.
(D) Evaluating the neurological pathways in the brain.

190. Establishing the phonemic inventory of an undocumented language is a crucial step for:
(A) Deciding on sentence structures
(B) Determining the genetic classification
(C) Assessing the economic status of the speakers
(D) Creating a standardized orthography

191. Which of the following is a correct statement regarding "Syntax"?
(A) It provides the rules for word order and sentence formation.
(B) It studies how words are formed from morphemes.
(C) It deals exclusively with the meaning of metaphors.
(D) It catalogues the historical roots of a language family.

192. Which pair incorrectly matches a syntactic theory or concept with its nature?
(A) Universal Grammar - innate biological capacity for syntax
(B) Lexical Semantics - rules governing verb tenses
(C) Phrase Structure Rules - hierarchical sentence generation
(D) Immediate Constituent Analysis - breaking down sentences step-by-step

193. The structural classification of language that groups languages where words have distinct syntactic functions but few inflections is:
(A) Polysynthetic
(B) Isolating / Analytic
(C) Agglutinative
(D) Fusional

194. Accurately transcribing spoken words using the International Phonetic Alphabet (IPA) is a core competency of:
(A) Field phoneticians
(B) Generative syntacticians
(C) Lexicographers of dead languages
(D) Semanticists

195. The theoretical approach that analyzes language based on observable speech behaviors rather than mental constructs is:
(A) Mentalism
(B) Generativism
(C) Structuralism/Behaviorism
(D) Cognitivism

196. Read the following statements and select the correct option:
Statement I: The linguistic study of tribal languages shows they are devoid of complex grammar.
Statement II: Tribal languages exhibit complex morphological and syntactic structures suitable for their socio-cultural needs.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

197. The branch of linguistics focusing on language as a biological and neural faculty is:
(A) Sociolinguistics
(B) Historical linguistics
(C) Psycholinguistics / Neurolinguistics
(D) Typology

198. The process by which an originally inflected language loses its affixes and relies more on word order is known as:
(A) Grammaticalization
(B) Morphological reduction

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(C) Semantic bleaching
(D) Phonological assimilation

199. Which of the following is an incorrect statement about theories of language origin?
(A) The theories remain speculative due to a lack of direct evidence from the past.
(B) The "Yo-he-ho" theory links language to rhythmic physical labor.
(C) Evolutionary theories suggest a gradual development from gestures and calls.
(D) Modern linguistics considers the exact origin of language a completely solved fact.

200. Which correctly pairs a classification method with its focus?
(A) Genealogical classification - language families and ancestors
(B) Structural classification - historical ancestry
(C) Areal classification - alphabetic scripts
(D) Typological classification - geographical borders

201. What is the most appropriate description of "Code-mixing"?
(A) Complete replacement of one language with another.
(B) Translating an ancient text into a modern language.
(C) The blending of two distinct languages within a single utterance or conversation.
(D) Creating a dictionary of synonyms.

202. The movement of indigenous communities can result in sociolinguistic changes, including:
(A) An accelerated rate of language shift and endangerment
(B) The flourishing of isolated tribal dialects
(C) The spontaneous creation of new tribal scripts
(D) The preservation of traditional linguistic semantic fields

203. All of the following are examples of suprasegmental phonology EXCEPT:
1. Stress
2. Tone
3. Intonation
4. Fricative release
(A) Stress
(B) Tone
(C) Intonation
(D) Fricative release

204. Applying the "comparative method" in linguistics relies fundamentally on establishing:
(A) Random similarities between languages
(B) Regular sound correspondences between cognates in different languages
(C) Geographical proximity of the speakers
(D) Identical writing systems

205. A group of speakers uses a simplified language solely for trade, which is not spoken as a mother tongue by anyone. This is a case of:
(A) A Creole
(B) A Dialect
(C) A Pidgin
(D) An Isolate

206. Which of the following is a correct statement regarding "Lexicography"?
(A) It has no connection to semantics or morphology.
(B) It is the branch of linguistics that studies brain trauma.
(C) It focuses solely on unwritten languages.
(D) It involves the practical compilation of dictionaries based on linguistic data.

207. Which pair incorrectly matches a morphological concept with its function?
(A) Root - an affix that can only appear at the end of a word
(B) Derivation - creates new words, often changing word class
(C) Inflection - indicates grammatical functions like tense or plurality
(D) Stem - the base to which affixes are attached

208. Evaluating the loss of specific kinship terminology in a language due to cultural assimilation requires competency in:
(A) Acoustic phonetics
(B) Anthropological linguistics and semantics
(C) Generative syntax
(D) Forensic linguistics

209. The historical classification of languages into Isolating, Agglutinative, and Fusional types is part of:
(A) Genealogical classification

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(B) Morphological typology
(C) Areal linguistics
(D) Sociolinguistics

210. Read the following statements and select the correct option:
Statement I: Santhali is recognized in the Eighth Schedule of the Indian Constitution.
Statement II: Inclusion in the Eighth Schedule generally provides administrative and educational recognition to a language.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

211. Which term describes the study of the physical properties of sound waves produced during speech?
(A) Articulatory phonetics
(B) Auditory phonetics
(C) Acoustic phonetics
(D) Phonemics

212. Historical shifts in a language over centuries that result in massive changes in vocabulary and pronunciation illustrate:
(A) Synchronic linguistics
(B) Diglossia
(C) Linguistic determinism
(D) Diachronic language change

213. Which of the following statements about the "utility of language" is incorrect?
(A) Language allows for the accumulation of human knowledge.
(B) Language facilitates complex social organization.
(C) Language restricts humans to communicating only about the immediate present.
(D) Language is essential for personal identity formation.

214. Which of the following correctly pairs a scholar with their concept?
(A) Chomsky - Bow-wow theory
(B) Ferdinand de Saussure - Arbitrariness of the sign
(C) Edward Sapir - Lexicography
(D) Sir William Jones - Generative grammar

215. What is the most appropriate term for a word formed from the initial letters of a phrase (e.g., NATO)?
(A) Blend
(B) Clipping
(C) Compound
(D) Acronym

216. A policy mandate requiring education to be conducted strictly in a single dominant language may lead to:
(A) Increased language shift and attrition among minority language speakers
(B) The rapid revitalization of minority languages
(C) The emergence of a new pidgin
(D) The preservation of diverse morphological structures

217. All of the following are characteristics of human language EXCEPT:
(A) Duality of patterning
(B) Productivity
(C) Stimulus-bound nature
(D) Cultural transmission

218. In semantic analysis, the relationship between "furniture" and "chair" is best described as:
(A) Hyponymy
(B) Synonymy
(C) Antonymy
(D) Homonymy

219. Efforts to use a unified script for a group of related languages to promote consistency fall under:
(A) Generative phonology
(B) Diachronic semantics
(C) Acoustic phonetics
(D) Language planning and policy

220. Which of the following is a correct statement regarding the structural classification of language?
(A) It is based purely on historical text analysis.
(B) It groups languages based on how they organize morphemes to form words.
(C) It groups languages by geographical proximity.
(D) It classifies languages based on their writing systems.

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221. Which pair incorrectly matches a language with its genealogical family?
(A) English - Indo-European
(B) Telugu - Dravidian
(C) Kurukh - Austroasiatic
(D) Mandarin - Sino-Tibetan

222. Tracing the history of dictionary creation within a specific cultural or regional context is an aspect of:
(A) Syntactic typology
(B) Generative grammar
(C) Articulatory phonetics
(D) The tradition of lexicographic study

223. The theoretical position that human beings are born with an innate faculty for language acquisition is central to:
(A) Generativism
(B) Structuralism
(C) Behaviorism
(D) Functionalism

224. Read the following statements and select the correct option:
Statement I: Form and meaning in linguistic signs are naturally and logically linked.
Statement II: The principle of arbitrariness states that there is no inherent connection between a signifier and its signified.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

225. The study of language forms across different social groups within the same community is termed:
(A) Psycholinguistics
(B) Sociolinguistics
(C) Historical linguistics
(D) Phonetics

226. When a sound changes to become less like a neighboring sound for clearer articulation, the process is known as:
(A) Dissimilation
(B) Assimilation
(C) Metathesis
(D) Epenthesis

227. Which of the following statements about Morphology is incorrect?
(A) It analyzes free and bound morphemes.
(B) It deals with inflectional and derivational processes.
(C) It provides the rules for ordering words into sentences.
(D) It studies the internal structure of words.

228. Which of the following correctly pairs a regional language with a common sociolinguistic function it serves in Jharkhand?
(A) Kurukh - Used exclusively as a secret religious language
(B) Santhali - Functions solely as a trade pidgin
(C) Mundari - Strictly used only in written administration
(D) Nagpuri (Sadri) - Serves as a widespread Lingua Franca among diverse groups

229. What is the most appropriate definition of "Grammar" in descriptive linguistics?
(A) A set of rules dictating how people ought to speak correctly.
(B) A book used to teach spelling to children.
(C) The underlying system of rules that native speakers use to produce and understand their language.
(D) The historical study of ancient texts.

230. The lack of standardized orthographies for minority languages can result in:
(A) Spontaneous generation of new dialects
(B) Difficulty in implementing formal mother-tongue education programs
(C) Immediate death of the spoken languages
(D) Uniform adoption of a global lingua franca

231. All of the following represent levels of linguistic analysis EXCEPT:
(A) Phonetics
(B) Morphology
(C) Syntax
(D) Phlebotomy

232. A situation where speakers lose their ancestral tongue while transitioning to a dominant language illustrates:
(A) Subtractive bilingualism and language attrition
(B) Diglossia

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(C) Additive bilingualism
(D) Lexical borrowing

233. In a study of the Austroasiatic language family, identifying structural similarities between distant languages is a case of studying:
(A) Areal linguistics
(B) Generative syntax
(C) Genealogical/Familiar classification
(D) Applied linguistics

234. Which of the following is a correct statement regarding the tradition of study of regional languages in Jharkhand?
(A) Early scholars contributed significant grammatical descriptions and encyclopedic works.
(B) It relies entirely on oral transmission with no written records.
(C) Modern linguistics completely ignores these languages.
(D) The tradition forbids the use of phonetic transcription.

235. Which pair incorrectly matches a concept with its definition in General Linguistics?
(A) Phonetics - study of physical speech sounds
(B) Syntax - study of sentence structure
(C) Lexicography - compilation of dictionaries
(D) Semantics - study of word formation rules

236. Understanding that a language relies on affixes added to a root without changing the root itself demonstrates competency in identifying:
(A) Isolating morphology
(B) Agglutinative morphology
(C) Fusional morphology
(D) Polysynthetic morphology

237. The branch of linguistics that uses computational methods and algorithms to process human language is:
(A) Neurolinguistics
(B) Historical linguistics
(C) Computational linguistics
(D) Sociolinguistics

238. Read the following statements and select the correct option:
Statement I: Multilingualism often involves a mother tongue, a regional lingua franca, and a formal language.
Statement II: Multilingualism universally causes cognitive decline in populations.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

239. The process by which children acquire their native language instinctively during early childhood is known as:
(A) First language acquisition
(B) Second language learning
(C) Lexicography
(D) Etymological reconstruction

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240. Which of the following statements about different forms of language is incorrect?
(A) An idiolect is the unique speech pattern of an individual.
(B) All dialects of a language are always mutually incomprehensible.
(C) A dialect is a variety of language characteristic of a particular group.
(D) A standard language is a variety that has undergone standardization for public use.

241. Which of the following correctly pairs a syntactic rule with its function?
(A) Phrase structure rule - dictates how words should be pronounced
(B) Transformational rule - alters an underlying sentence structure to a surface form
(C) Morphological rule - organizes sentences into paragraphs
(D) Phonemic rule - dictates dictionary layouts

242. What is the most appropriate term for the ongoing efforts to stop or reverse the decline of a language?
(A) Language revitalization
(B) Language obsolescence
(C) Language standardization
(D) Language isolation

243. The interaction of different language groups resulting in the mutual borrowing of vocabulary is a primary study area of:
(A) Theoretical syntax
(B) Acoustic phonetics
(C) Language contact phenomena

(D) Generative morphology

244. All of the following are traditional approaches to classifying languages EXCEPT:
(A) Genealogical (Familiar)
(B) Typological (Structural)
(C) Areal (Geographical)
(D) Alphabetical

245. Applying the "Principle of Least Effort" to language change explains why:
(A) Languages naturally invent more complex grammar rules.
(B) Vocabulary size drastically decreases over centuries.
(C) Speakers tend to simplify complex consonant clusters in rapid speech.
(D) Dictionaries are compiled electronically.

246. A situation where younger generation speakers replace native terms with terms from a dominant language indicates:
(A) Phonological assimilation
(B) Lexical shift and domain loss
(C) Syntactic recursion
(D) Creation of an abugida script

247. Which of the following is a correct statement regarding "Scripts"?
(A) The invention of a script immediately changes the underlying grammar of a language.
(B) Languages cannot survive for more than a generation without a script.
(C) Scripts are always created at the same time a spoken language originates.
(D) Scripts provide a visual medium to represent the sounds of spoken language.

248. Which pair incorrectly matches a branch of linguistics with its unit of study?
(A) Semantics - Syllables
(B) Phonology - Phonemes
(C) Morphology - Morphemes
(D) Syntax - Phrases and Clauses

249. Competency in evaluating solutions for preserving regional languages requires understanding that:
(A) Linguistic preservation requires community involvement, policy support, and educational integration.
(B) The only solution is to isolate communities from modern technology.
(C) Preservation should focus purely on creating theoretical syntax trees.
(D) Dictionaries are unnecessary for language revitalization.

250. The theoretical debate between Structuralism and Generativism primarily seeks to define:
(A) The fundamental nature, acquisition, and underlying mental representation of human language.
(B) The historical origins of English spelling and its evolution through centuries of contact.
(C) The most efficient and cost-effective methods to compile comprehensive bilingual dictionaries.
(D) The precise geographical borders and demographic shifts of different political states.

Direction : Please read the following source carefully.

In a comprehensive academic seminar on the fundamental principles of human communication, scholars examine the definition of linguistics, its broad field, and the various kinds of linguistics that constitute the discipline. A case study presented by researchers highlights how linguistics is systematically defined as the scientific study of language, exploring both its theoretical framework and practical applications. The field of linguistics encompasses diverse dimensions, requiring an understanding of how languages are structured, acquired, and utilized in different contexts. During the seminar, experts differentiate between the specific kinds of linguistics, noting that theoretical and applied approaches often intersect when solving communicative challenges. The researchers emphasize that defining the field of linguistics is not merely an academic exercise but a necessity for understanding human cognition and social interaction. By mapping out the kinds of linguistics, the academic community establishes a foundation for specialized research. This structured approach allows linguists to analyze language phenomena rigorously, demonstrating that the field of linguistics is a dynamic and essential domain of scientific inquiry

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that continually adapts to new communicative realities.

Based on the above source, attempt the following five questions.

251. What is the systematic definition of linguistics highlighted by the researchers in the seminar?
(A) The detailed documentation and archive of extinct communication forms.
(B) The scientific study of language and its application.
(C) The biological analysis of vocal cord development in humans.
(D) The philosophical inquiry into the origins of written symbols.

252. According to the source, what must be understood to comprehend the diverse dimensions of the field of linguistics?
(A) Patterns of language structure, use, and acquisition.
(B) How historical texts are curated and preserved in global museums.
(C) How rapid technological advancements replace human speech.
(D) How governments enforce linguistic uniformity on a global scale.

253. Why do theoretical and applied approaches intersect during the seminar discussions?
(A) To simplify the grammatical rules of newly formed dialects.
(B) To replace traditional linguistic definitions with modern terms.
(C) To solve communicative challenges encountered by researchers.
(D) To eliminate the need for specialized research in the field.

254. The academic community establishes a foundation for specialized research by doing which of the following?
(A) Discarding older definitions of the academic field.
(B) Focusing solely on theoretical linguistics and research.
(C) Ignoring the practical applications of language studies.
(D) Mapping out the specific kinds of linguistics.

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255. What does the structured approach to language phenomena demonstrate about the field of linguistics?
(A) It is an outdated domain that is lacking contemporary relevance.
(B) It is exclusively focused on historical human cognitive traits.
(C) A dynamic and essential domain of scientific inquiry.
(D) It is unable to adapt to any new communicative social realities.

Direction : Please read the following source carefully.

A recent academic project investigates the foundational branches of the study of linguistics in conjunction with the theory of origin of language. The investigation focuses on a specific scenario where a newly discovered ancient text prompts linguists to apply various branches of the study of linguistics to decode its origins. Researchers evaluate the theory of origin of language by analyzing the structural evolution evident in the text, comparing early communicative signals with complex grammatical formations. By engaging with distinct branches of the study of linguistics, the team attempts to reconstruct the initial stages of human speech, exploring how early vocalizations transitioned into systematic language. The theory of origin of language provides a critical lens for this analysis, suggesting that communicative needs drove structural complexity. This case demonstrates that the branches of the study of linguistics are interdependent, each offering unique methodological tools necessary for tracing linguistic beginnings. Ultimately, synthesizing the theory of origin of language with established branches of the study of linguistics allows researchers to formulate a cohesive timeline of human communicative development, bridging the gap between historical speculation and scientific linguistic analysis.

Based on the above source, attempt the following five questions.

256. What is the primary focus of the recent academic project investigating an ancient text?
(A) Translating the text for public commercial publication purposes.
(B) Linking linguistic branches with the origin of language.

(C) Proving that early human vocalizations lacked complex structure.
(D) Discrediting established theories of historical language evolution.

257. How do researchers evaluate the theory of origin of language in the given scenario?
(A) By ignoring modern branches of linguistic study in its entirety.
(B) By interviewing living descendants of the ancient community.
(C) By relying solely on geological data from the discovery site.
(D) Analyzing the structural evolution in the ancient text.

258. What does the theory of origin of language suggest about the development of structural complexity?
(A) Communicative needs drove structural complexity.
(B) It was an accidental byproduct of biological evolution.
(C) It emerged independently of early communicative signals.
(D) It resulted from immediate adoption of written characters.

259. Why are the branches of the study of linguistics described as interdependent in this case?
(A) They frequently contradict the theory of origin of language.
(B) They are merged into a single methodology that eliminates distinct fields.
(C) They each offer unique methodological tools necessary for tracing beginnings.
(D) They rely exclusively on unverified historical speculation.

260. Synthesizing the theory of origin of language with established linguistic branches allows researchers to do what?
(A) Creating a timeline of human communicative development.
(B) Discarding the initial stages of human speech as irrelevant.
(C) Separate scientific linguistic analysis from structural evolution.
(D) Conclude that ancient texts provide no scientific value at all.

Direction : Please read the following source carefully.

During a symposium on communication systems, an academic panel explores a scenario involving the nature of language and its characteristics, alongside the fundamental utility of language in organizing human societies. The case study focuses on an isolated community, revealing how the intrinsic nature of language facilitates complex social structures. Scholars identify specific characteristics of language, such as its symbolic representation and systematic rules, which differentiate it from mere biological signaling. The utility of language becomes glaringly apparent as the community relies on it to pass down knowledge, coordinate labor, and establish laws. The panel notes that the nature of language is deeply intertwined with human cognitive capabilities, making its structural characteristics universally recognizable despite surface variations. Furthermore, the utility of language extends beyond simple information transfer; it acts as a primary tool for cultural preservation and identity formation. By analyzing this specific community, researchers conclude that understanding the nature of language and its core characteristics is essential for appreciating the profound utility of language in sustaining human collaboration and cognitive advancement over successive generations.

Based on the above source, attempt the following five questions.

261. What specific characteristics of language differentiate it from mere biological signaling in the isolated community?
(A) Its reliance on genetic instincts and spontaneous vocalizations.
(B) Its lack of universally recognizable structural features.
(C) Its inability to facilitate complex social structures.
(D) Its use of symbolic representation and systematic rules.

262. How is the utility of language primarily demonstrated within the isolated community discussed by the panel?
(A) By replacing cognitive capabilities with automated biological signals.
(B) Passing down knowledge, labor, and

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established laws.
(C) By isolating the community from complex social structures and labor.
(D) By limiting communication strictly to immediate survival needs.

263. According to the symposium, why are the structural characteristics of language universally recognizable?
(A) Because they are completely identical in every isolated community.
(B) Because they actively reject surface variations in communication.
(C) Language is intertwined with human cognitive capabilities.
(D) Because they function independently of human social structures.

264. Beyond simple information transfer, what role does the utility of language play in the community?
(A) It serves primarily to eliminate surface variations in dialect.
(B) It limits the cognitive advancement of successive generations.
(C) It ensures that biological signaling remains the dominant form.
(D) A tool for cultural preservation and identity formation.

265. What is the ultimate conclusion drawn by researchers regarding the nature and utility of language?
(A) Understanding nature is essential for appreciating utility.
(B) Understanding its nature is irrelevant to appreciating its utility.
(C) Its characteristics are primarily a hindrance to human collaboration.
(D) Its utility is strictly limited to the coordination of manual labor.

Direction : Please read the following source carefully.

A longitudinal academic study examines a specific linguistic community over several decades to document the development of language, analyzing specific instances of change and its reasons. The research scenario focuses on a dialect that has undergone rapid transformation due to technological integration and migratory shifts. Scholars track the development of language within this group, noting that the observable change and its reasons are multifaceted, stemming from both internal systematic shifts and external environmental pressures. As the community interacts with neighboring populations, the vocabulary and structural patterns evolve, highlighting that the development of language is an ongoing, dynamic process rather than a static phenomenon. The documented change and its reasons reveal that necessity and efficiency often drive linguistic modification, as speakers adapt their communication to suit new technological tools and social realities. By rigorously evaluating this case, linguists demonstrate that tracking the development of language provides essential insights into how human communication mechanisms adapt. The careful analysis of change and its reasons within this community serves as a vital model for understanding broader mechanisms of linguistic evolution globally.

Based on the above source, attempt the following five questions.

266. What causes the dialect to undergo rapid transformation in the longitudinal academic study?
(A) A strict adherence to traditional structural patterns.
(B) Technological integration and migratory shifts.
(C) The deliberate isolation of the linguistic community.
(D) The rejection of external environmental pressures.

267. According to the scholars, what is the nature of the development of language within this group?
(A) It is a static phenomenon devoid of any external influence.
(B) An ongoing process driven by multiple dynamic factors.
(C) It is solely dependent on internal systematic linguistic shifts.
(D) It is an unpredictable process with no observable causal reasons.

268. What specific factors often drive linguistic modification according to the documented reasons in the study?
(A) Necessity and efficiency in communication.

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(B) Stagnation and historical preservation.
(C) Geographic isolation and strict syntax.
(D) The elimination of internal systematic shifts.

269. How do speakers in the scenario adapt their communication during the process of linguistic change?
(A) They revert to older vocabularies to resist migratory shifts.
(B) They eliminate structural patterns to simplify interactions.
(C) Adapting to new technology and social realities.
(D) They ignore neighboring populations to maintain linguistic purity.

270. What does the careful analysis of change and its reasons in this specific community serve as?
(A) Proof that language development occurs independently of social realities.
(B) Evidence that communication mechanisms cannot adapt to technology.
(C) A justification for preventing linguistic modification entirely.
(D) A model for understanding linguistic evolution globally.

Direction : Please read the following source carefully.

In a comprehensive linguistic survey, researchers address a scenario requiring the categorization of multiple newly documented dialects, focusing on different forms of language and the classification of languages. The team utilizes both familiar and structural classification methods to systematically organize these varieties. First, they examine the different forms of language present in the region, identifying variations in spoken, ritualistic, and vernacular expressions. To make sense of this diversity, the classification of languages is applied, grouping them based on historical origins and shared characteristics. The familiar and structural classification becomes particularly crucial; familiar classification groups the dialects by genetic historical descent, while structural classification organizes them by morphological and syntactic typologies. This dual approach reveals that some different forms of language, despite having distinct historical roots, share striking structural similarities due to regional contact. The rigorous application of the classification of languages allows researchers to map the linguistic landscape accurately. Ultimately, relying on familiar and structural classification methodologies ensures a precise academic understanding of how different forms of language relate to one another both historically and functionally.

Based on the above source, attempt the following five questions.

271. What is the primary purpose of utilizing both familiar and structural classification in the linguistic survey?
(A) To ignore variations in vernacular expressions.
(B) To prove that all regional languages have identical historical roots.
(C) To systematically organize the multiple newly documented dialects.
(D) To eliminate ritualistic languages from the final documentation.

272. Which of the following best describes how familiar classification groups the documented dialects?
(A) By morphological and syntactic typologies.
(B) By genetic historical descent.
(C) By the current geographic location of the speakers.
(D) By the amount of regional contact observed.

273. How does structural classification organize the linguistic varieties in the survey?
(A) By focusing on historical origins and shared descent.
(B) By categorizing variations in spoken and ritualistic expressions only.
(C) By assigning them to distinct geographic origins.
(D) By grouping them based on morphological and syntactic typologies.

274. What observation is made about different forms of language that have distinct historical roots?
(A) They share structural similarities due to contact.
(B) They cannot be analyzed using structural classification methods.
(C) They are completely devoid of morphological typologies and rules.

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(D) They automatically merge into a single, uniform regional vernacular.

275. What does the rigorous application of the classification of languages ensure for researchers?
(A) The erasure of genetic historical descent patterns in the survey.
(B) The prioritization of spoken language over structural typologies.
(C) Precise understanding of historical and functional relations.
(D) A theoretical rejection of familiar classification methodologies.

Direction : Please read the following source carefully.

A specialized linguistic task force is assigned to analyze a highly complex, endangered dialect using the core structural disciplines: phonetics, morphology, semantics, and syntax. The case study begins with an acoustic and articulatory analysis, where researchers apply phonetics to document the unique sound inventory of the dialect. Following this, the team delves into morphology, examining how the speakers construct complex words through intricate affixation processes. To understand meaning, semantics is strictly applied, allowing researchers to decode the nuanced relationships between words and their contextual definitions within the community. Finally, the analysis of syntax reveals the specific rules governing word order and sentence structure, which drastically differ from neighboring dialects. The systematic integration of phonetics, morphology, semantics, and syntax provides a holistic structural profile of the language. Researchers conclude that ignoring any single component would result in a flawed analysis; phonetics provides the foundational sounds, morphology builds the words, syntax organizes them, and semantics assigns them meaning. This rigorous application of phonetics, morphology, semantics, and syntax ensures the comprehensive academic preservation of the linguistic system.

Based on the above source, attempt the following five questions.

276. Which discipline is applied first by the researchers to document the unique sound inventory of the endangered dialect?
(A) Phonetics
(B) Syntax
(C) Semantics
(D) Morphology

277. In the context of the endangered dialect, what does the study of morphology specifically examine?
(A) The contextual definitions of isolated vowels and sounds.
(B) The specific rules governing sentence structure and paragraph order.
(C) The acoustic and articulatory nature of conversational tone.
(D) Constructing words through intricate affixation.

278. How is semantics strictly applied by the task force to understand meaning within the community?
(A) By analyzing acoustic sound waves of specific regional vowels.
(B) Decoding relationships between words and definitions.
(C) By strictly governing the rules of sentence construction.
(D) By constructing complex words using affixation processes.

279. What does the analysis of syntax reveal about the specific rules of the endangered dialect?
(A) They are identical to the rules of neighboring dialects.
(B) They primarily focus on the foundational sounds of the dialect.
(C) Governing word order and sentence structure rules.
(D) They assign contextual meanings to newly formed words.

280. What is the consequence of ignoring any single structural component in the analysis of the language?
(A) It would streamline the preservation process efficiently.
(B) It would enhance the focus on semantics over syntax.
(C) It would allow the community to develop new sound inventories.
(D) It would lead to a flawed analysis of the linguistic system.

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Direction : Please read the following source carefully.

A university research division undertakes a project focused on the preservation of a regional language by examining its historical scripts and advancing its lexicography. The academic scenario involves uncovering ancient manuscripts that utilize obsolete scripts, which must be systematically deciphered before modern documentation can occur. Researchers analyze how these early scripts functioned as visual representations of the spoken word, tracing their evolution into modern writing systems. Concurrently, the project emphasizes lexicography by compiling a comprehensive dictionary that bridges the historical texts with contemporary usage. The practice of lexicography in this context involves rigorously defining terms, noting spelling variations derived from different scripts, and establishing a standardized vocabulary for educational purposes. The researchers demonstrate that the study of scripts is fundamentally linked to successful lexicography, as accurate dictionary compilation relies on understanding how words were historically written and recorded. By synthesizing the analysis of scripts with the meticulous methodology of lexicography, the academic team provides a robust framework for documenting the language, ensuring that both its written heritage and its modern vocabulary are systematically preserved for future linguistic analysis.

Based on the above source, attempt the following five questions.

281. What must researchers systematically do before modern documentation of the ancient manuscripts can occur?
(A) Decipher the obsolete scripts utilized in the ancient manuscripts.
(B) Establish a standardized educational curriculum.
(C) Ignore the historical variations in the written heritage.
(D) Translate the regional language directly into a foreign language.

282. How did early scripts function according to the analysis conducted by the research division?
(A) As strictly numerical records lacking spoken equivalents.
(B) As visual representations of the spoken word.
(C) As modern writing systems used for lexicography.
(D) As untranslatable symbols disconnected from contemporary usage.

283. What does the practice of lexicography involve in the context of compiling the comprehensive dictionary?
(A) Deciphering verbal tones and physical gestures exclusively.
(B) Defining terms and noting spelling variations.
(C) Erasing obsolete scripts from modern educational materials.
(D) Focusing solely on contemporary usage without historical context.

284. According to the researchers, why is the study of scripts fundamentally linked to successful lexicography?
(A) Understanding how words were historically written.
(B) Scripts automatically generate modern vocabulary without analysis.
(C) Lexicography requires the complete abandonment of evolutionary tracing.
(D) Modern dictionaries cannot accommodate spelling variations of any kind.

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285. What is the primary outcome of synthesizing the analysis of scripts with the methodology of lexicography?
(A) A rejection of modern vocabulary in favor of ancient terminology.
(B) The immediate replacement of regional dialects with standardized national scripts.
(C) A robust framework ensuring the systematic preservation of the language.
(D) The conclusion that early scripts are irrelevant to modern dictionary creation.

Direction : Please read the following source carefully.

An academic symposium evaluates the application of the theory of linguistics strictly within the context of the linguistic study of tribal and regional languages of Jharkhand. The presented case involves researchers utilizing formal theory of linguistics to analyze the unique syntactic and semantic structures found in these

indigenous languages. The linguistic study of tribal and regional languages of Jharkhand reveals significant diversity, demanding a robust theoretical framework to categorize these intricate communicative systems accurately. By applying a rigorous theory of linguistics, scholars are able to document rule-based grammatical patterns and phonetic inventories specific to the region. The symposium highlights that the linguistic study of tribal and regional languages of Jharkhand is deeply enhanced when guided by established theoretical models, rather than relying solely on descriptive observation. This integration allows for a precise scientific evaluation of how these languages operate internally. Ultimately, grounding the linguistic study of tribal and regional languages of Jharkhand in a solid theory of linguistics ensures that the academic documentation is both structurally sound and capable of contributing to broader global linguistic typologies.

Based on the above source, attempt the following five questions.

286. What does the linguistic study of tribal and regional languages of Jharkhand demand due to its significant diversity?
(A) An immediate simplification of semantic structures in the region.
(B) The exclusion of phonetic inventories from research models.
(C) A reliance solely on descriptive observation methodologies.
(D) A theoretical framework to categorize systems accurately.

287. How do researchers utilize the formal theory of linguistics in the presented case?
(A) To replace indigenous languages with established academic models.
(B) To argue against the categorization of complex communicative systems.
(C) Analyzing unique syntactic and semantic structures.
(D) To demonstrate that linguistic diversity hinders precise scientific evaluation.

288. What does the application of a rigorous theory of linguistics enable scholars to document?
(A) Global linguistic typologies disconnected from Jharkhand region.
(B) Rule-based patterns and phonetic inventories.
(C) Only the historical political backgrounds of the tribal communities.
(D) Descriptive observations devoid of structural and syntactic analysis.

289. What is the limitation of relying solely on descriptive observation in the study of these languages?
(A) It demands too robust a theoretical framework for standard categorization.
(B) It overly complicates rule-based grammatical patterns in the region.
(C) It automatically generates flawless global linguistic typologies.
(D) It fails to provide precise scientific evaluation.

290. What broader contribution is made by grounding the study of Jharkhand's languages in theoretical models?
(A) Ensuring documentation contributes to global typologies.
(B) It completely isolates the languages from external scientific evaluation.
(C) It prevents scholars from analyzing syntactic and semantic structures.
(D) It restricts the documentation to purely phonetic inventories.

Direction : Please read the following source carefully.

A cross-border research initiative conducts a detailed comparative analysis focusing on the linguistic study of tribal and regional languages of Jharkhand and its neighbour state. The academic scenario involves researchers documenting language varieties that span across state borders, analyzing how administrative boundaries impact linguistic continuity. The linguistic study of tribal and regional languages of Jharkhand and its neighbour state demonstrates that while political borders exist, linguistic features often form a contiguous continuum. Scholars observe specific morphological and phonetic similarities that are shared between the indigenous populations of both regions. The linguistic study of tribal and regional languages of Jharkhand and its neighbour state requires researchers to adopt a comparative methodology to accurately map these

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cross-border dialects. The case study reveals that analyzing Jharkhand in isolation is insufficient; understanding the full linguistic landscape necessitates examining the neighbour state as well. By prioritizing the linguistic study of tribal and regional languages of Jharkhand and its neighbour state concurrently, academics provide a comprehensive structural map that highlights the deep historical and regional connections binding these communicative systems together.

Based on the above source, attempt the following five questions.

291. What specific focus characterizes the cross-border research initiative described in the scenario?
(A) The economic development of Jharkhand and its neighbour state.
(B) The creation of administrative boundaries to separate language varieties.
(C) Studying regional languages of two adjacent states.
(D) The elimination of comparative methodologies in dialect mapping.

292. What do scholars observe regarding linguistic features despite the existence of political borders?
(A) The features often form a contiguous continuum.
(B) The features are drastically different with no continuity.
(C) The features adapt strictly to administrative regulations.
(D) The features lose their phonetic elements when crossing borders.

293. Which shared elements are specifically noted between the indigenous populations of both regions?
(A) Syntactic divergence and modern technological lexicons.
(B) Entirely different historical and regional connections.
(C) Complete isolation of structural maps.
(D) Morphological and phonetic similarities.

294. According to the case study, why is analyzing the languages of Jharkhand in isolation considered insufficient?
(A) Because political borders strictly dictate linguistic features.
(B) Full landscape analysis requires examining neighbors.
(C) Because there are no shared morphological similarities across the border.
(D) Because cross-border dialects have completely disappeared over time.

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295. Prioritizing the concurrent study of both regions provides a structural map that highlights what?
(A) The lack of any contiguous continuum between the state populations.
(B) The inefficiency of utilizing a comparative methodology.
(C) Connections binding communicative systems together.
(D) The rigid nature of administrative boundaries in controlling language.

Direction : Please read the following source carefully.

A comprehensive academic report addresses the linguistic dynamics of regional dialects by evaluating present problems and directions of solution, alongside the tradition of study, the co-relations of tribal and regional languages, and the study of effects. The scenario highlights that current linguistic documentation faces present problems such as dialectal endangerment and structural assimilation. To counter this, researchers propose clear directions of solution, emphasizing systematic archiving and educational integration. The report critically examines the tradition of study in this region, noting that historical methodologies often overlooked the complex co-relations of tribal and regional languages. By analyzing these co-relations of tribal and regional languages, scholars uncover intense mutual borrowing and structural convergence. Furthermore, the study of effects is conducted to understand how this linguistic convergence impacts community identity and communicative efficiency. The researchers conclude that addressing present problems and implementing directions of solution requires a deep respect for the tradition of study, while an accurate study of effects depends entirely on understanding the intricate co-relations of tribal and regional languages within the specific academic context.

Based on the above source, attempt the following

five questions.

296. According to the comprehensive academic report, which of the following is identified as a present problem?
(A) Systematic archiving and educational integration.
(B) Intense mutual borrowing and structural mapping.
(C) The complex co-relations of academic terminology.
(D) Dialectal endangerment and structural assimilation.

297. What clear directions of solution do the researchers propose to counter linguistic documentation challenges?
(A) Systematic archiving and educational integration.
(B) Encouraging structural assimilation of various regional dialects.
(C) Overlooking the complex co-relations of tribal and regional languages.
(D) Rejecting the historical tradition of study for modern approaches.

298. What did historical methodologies within the tradition of study often overlook?
(A) The basic phonetic sounds of global languages.
(B) The complex co-relations of tribal and regional languages.
(C) The immediate presence of dialectal endangerment.
(D) The structural assimilation forced by outside researchers.

299. By analyzing the co-relations of tribal and regional languages, what do scholars uncover?
(A) A complete lack of communicative efficiency in the region.
(B) Intense mutual borrowing and structural convergence.
(C) That dialectal endangerment is no longer a present problem.
(D) That community identity is unaffected by linguistic changes.

300. What is the primary purpose of conducting the study of effects in the context of linguistic convergence?
(A) Understanding impacts on identity and efficiency.
(B) To ignore intense mutual borrowing among various regional dialects.
(C) To replace the tradition of study with modern archiving techniques.
(D) To ensure that directions of solution remain strictly theoretical.

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ANSWERS

1. (B) The objective and systematic analysis of language structure and use
Modern linguistics represents the scientific and objective analysis of human speech systems in their entirety. Instead of enforcing rigid rules on how language must be used, researchers observe and document the actual patterns of communication. This systematic approach allows for a deep understanding of structural components and the functional use of language across diverse societies and cultural contexts.

2. (C) Statement I is true but Statement II is false
Descriptive linguistics functions as a science that observes and records language as it is naturally produced by its speakers. It avoids the prescriptive goal of maintaining language purity through artificial rules. While the first statement accurately reflects this descriptive focus, the second incorrectly attributes a prescriptive motive to a field that prioritizes neutral observation over the enforcement of speech dictates.

3. (A) 1 and 3 are correct
Linguistics is a multifaceted field that investigates the mental processes behind speech and the historical development of languages over time. It recognizes the importance of social context and does not restrict its scope to written texts. Therefore, the study of cognitive mechanisms and diachronic evolution represents core aspects of scientific inquiry into how human communication systems function and adapt.

4. (D) Applied Linguistics
Applied linguistics focuses on using established linguistic theories to address practical challenges in various professional sectors. This discipline plays a critical role in optimizing language pedagogy, enhancing translation techniques, and supporting clinical interventions for speech disorders. It bridges the gap between abstract theoretical frameworks and the functional requirements of effective communication in diverse and complex real-world social environments.

5. (A) P-3, Q-4, R-1, S-2
Different branches of linguistics focus on specific interfaces between language and other domains. Sociolinguistics maps communication within social structures, while psycholinguistics analyzes the mental architecture of language. Neurolinguistics centers on the biological foundations in the brain, and anthropological linguistics explores cultural contexts. Together, these fields provide a comprehensive view of how language functions across many different scientific disciplines.

6. (B) It involves the creation of practical language learning manuals.
Theoretical linguistics focuses on identifying the underlying principles and universal properties of human language. This includes formulating abstract models for phonology, syntax, and semantics to explain grammatical knowledge. Creating practical language learning manuals is instead the domain of applied linguistics. Theoretical research seeks to understand the nature of language itself rather than developing pedagogical tools for classroom instruction.

7. (B) Both A and R are true but R is not the correct explanation of A.
Synchronic linguistics examines language as a complete system at a fixed point in time, focusing on current structures. Diachronic linguistics, conversely, studies the historical development and evolution of language over long periods. While both statements accurately describe these two complementary approaches to linguistic analysis, the description of historical change does not serve to explain the specific methodology of synchronic study.

8. (A) Stylistics - study of literary and linguistic style
Stylistics involves the systematic analysis of literary and linguistic style, focusing on how language choices convey meaning in texts. In contrast, pragmatics studies meaning in context rather than sound waves. Computational linguistics utilizes algorithms for language processing instead of focusing solely on tribal

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dialects. Historical linguistics investigates language evolution over time rather than just modern slang or temporary speech.

9. (A) 1, 2, 3, 4
The study of language has evolved through several distinct historical phases. It began with prescriptive grammar, followed by the development of comparative philology in the nineteenth century. Structural linguistics emerged in the early twentieth century, focusing on language as a system of signs. Finally, generative grammar was introduced, shifting the focus toward the innate mental capacity for language and syntax.

10. (A) 1, 2, and 4
Several naturalistic theories attempt to explain how human language first emerged. The bow-wow theory suggests the imitation of natural sounds, while the pooh-pooh theory focuses on spontaneous emotional cries. The yo-he-ho theory proposes that language began with the rhythmic grunts produced during communal physical labor. Together, these concepts form a naturalistic framework for understanding the potential origins of early speech.

11. (D) The physical effort of communal labor caused rhythmic grunts that became language.
The yo-he-ho theory of language origin emphasizes the social and physical context of early human development. It proposes that language emerged from the rhythmic sounds and grunts produced during coordinated group activities, such as lifting heavy objects. These vocalizations eventually evolved into a more complex system of communication, highlighting the importance of communal effort in the development of speech.

12. (B) The divine bestowal hypothesis
Modern linguistics relies on scientific and empirical evidence to explain the origins of human language. Genetic mutations, social interactions, and gestural systems are all considered valid areas of research. However, the hypothesis of divine bestowal is based on religious or supernatural beliefs rather than observable scientific data. Therefore, it is excluded from the rigorous frameworks used in contemporary linguistic inquiry.

13. (C) Innateness hypothesis
The innateness hypothesis suggests that human beings are born with a biological predisposition for language acquisition. The observation that infants across different cultures follow a universal pattern of sound development, such as mastering bilabial sounds before velars, supports this theory. It indicates that certain aspects of linguistic development are driven by internal biological schedules rather than environmental factors or social learning.

14. (D) Neurolinguistics
Neurolinguistics investigates the relationship between the human brain and language processing. Clinical cases where patients experience specific speech deficits, such as the loss of production despite retained comprehension, provide essential data for this field. By studying the effects of localized brain trauma, researchers can map where different linguistic functions, such as syntax and semantics, are physically located and processed.

15. (A) Human language possesses the property of displacement.
Displacement is a fundamental design feature of human language that allows speakers to communicate about things not present in the immediate environment. Humans can discuss the past, the future, or hypothetical scenarios, unlike most animal communication systems which are bound to the present. This unique characteristic enables the transmission of complex information beyond immediate physical and temporal boundaries of experience.

16. (B) Cultural transmission - language is passed down purely through genetics
Cultural transmission is the process by which language is passed from one generation to the next through social learning rather than biological inheritance. While humans have a genetic capacity for speech, they must learn a specific language from their environment. Productivity, duality, and arbitrariness are correctly defined as essential design features that distinguish human language from other systems of communication.

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17. (B) It functions as a complex system for social cohesion, identity formation, and knowledge transmission.
Language serves as a vital tool in human society, far beyond the simple exchange of data. It plays a central role in maintaining social cohesion, expressing individual and group identities, and passing cultural knowledge across generations. By facilitating complex interactions and shared understanding, language underpins the development of social structures, hierarchies, and the collective memory of various human communities.

18. (A) Language vitality and functional expansion
When a language adapts its syntax and vocabulary to encode modern technological or scientific concepts, it demonstrates significant vitality and functional expansion. This process shows that the language is being used in new domains and remains a dynamic tool for communication. Such adaptability is a sign of linguistic health, contrasting with obsolescence where a language loses functions and eventually disappears.

19. (C) The Sapir-Whorf hypothesis
The Sapir-Whorf hypothesis proposes that the structure of a language shapes the way its speakers perceive and conceptualize the world. This concept includes linguistic relativity, which suggests that different languages lead to different thought patterns. It remains a significant topic in cognitive linguistics, examining the deep and influential relationship between linguistic systems and the human cognitive process and perception.

20. (C) Statement I is true but Statement II is false
Language change is a natural and inevitable process occurring in all living speech systems over time. It is driven by various internal and external factors, including phonetic simplification and social interaction. However, the idea that change only occurs due to corruption by foreign influences is a prescriptive myth. Languages are dynamic systems that constantly adapt regardless of external cultural contact.

21. (A) 1, 2, and 4
Language change is driven by several linguistic and social factors. The principle of least effort leads to phonetic simplification, while contact between different cultures results in lexical borrowing. Analogical creation helps to regularize irregular forms in a grammar. However, languages do not change to achieve mathematical perfection; they change to adapt to the communicative needs and social contexts of speakers.

22. (B) Diachronic development
Diachronic development refers to the study of how a language changes and evolves through historical time. This approach contrasts with synchronic analysis, which looks at a language at a single moment. By tracking shifts in sounds, grammar, and meaning across centuries, linguists can understand the internal and external forces that drive the continuous transformation of human communication systems.

23. (A) P-2, Q-1, R-4, S-3
Semantic broadening occurs when a word's meaning expands to include more referents, while narrowing restricts it to a specific category. Phonological processes like assimilation involve sounds becoming similar to neighbors for ease of speech. Metathesis refers to the transposition of sounds within a word. These phenomena illustrate the various ways languages undergo structural and meaningful transformations over historical periods.

24. (A) Language development always progresses from complex inflectional systems to simple isolating systems.
Language development is a complex and non-linear process that does not follow a single predetermined path. While some languages simplify their inflectional systems over time, others may develop greater complexity. Pidgins and creoles arise from language contact, and substratum influence occurs when a subordinate language impacts a dominant one. These various processes highlight the diverse ways in which linguistic systems evolve.

25. (A) Both A and R are true and R is the correct explanation of A.
Lexical borrowing is a frequent and rapid form of language change because it allows speakers to quickly adopt terms for new objects and concepts. This process is generally more straightforward than altering the fundamental syntactic or morphological structure of a language. Since

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incorporating new words requires less systemic adjustment, borrowing serves as a primary method for languages to adapt.

26. (A) Prestige borrowing - sociolinguistic factor
Prestige borrowing occurs when speakers adopt words from a high-status language, reflecting a sociolinguistic motivation for change. Hypercorrection is also a social factor rather than a purely internal linguistic one. Assimilation is primarily a phonetic process rather than a morphological one, and semantic shift involves changes in meaning rather than being a category of phonetic change or sound shift.

27. (C) 1, 2, 3, 4
The evolution of a contact language typically follows a specific sequence. It begins with a jargon phase characterized by high instability. This may develop into a stabilized pidgin with regular rules. If used in more domains, it becomes an expanded pidgin. Finally, when children begin to learn the pidgin as their native tongue, it transitions into a creole.

28. (C) 2, 4, and 5
Agglutinative, polysynthetic, and incorporating languages are characterized by the combination of multiple morphemes into single complex words. In these systems, each morpheme typically retains a distinct meaning and a stable phonetic form, allowing for clear boundaries between components. This structural approach contrasts with fusional languages, where multiple grammatical meanings often blend into a single, unanalyzable phonetic unit.

29. (C) The impact of geographical isolation and lack of contact.
Geographical isolation is a primary driver of linguistic divergence. When a community is separated from the main body of speakers, its language begins to evolve independently. Without regular contact to maintain uniformity, unique phonetic, lexical, and grammatical features develop over time. This process eventually leads to the formation of distinct dialects and can potentially result in entirely separate languages.

30. (D) Kinship
Dialects, registers, and idiolects are all recognized varieties or forms of language use. A dialect is a regional or social variation, a register is a variety used in specific contexts, and an idiolect is the unique speech of an individual. Kinship, however, refers to a social system of relatedness and is not a linguistic variety or form itself.

31. (A) Code-switching
Code-switching occurs when a bilingual or multilingual speaker alternates between two or more languages within a single conversation or utterance. This phenomenon is often influenced by the social context, the topic of discussion, or the participants involved. It is a common and functional linguistic practice in many communities, allowing speakers to navigate different cultural identities and communicative needs effectively.

32. (B) A sociolect or register
Jargon consists of specialized vocabulary used by a particular professional or social group, making it a type of sociolect or register. These varieties are defined by their functional use in specific contexts, such as a workplace or a technical field. Unlike dialects, which are regional, or pidgins, which are simplified contact languages, jargon serves to facilitate efficient communication among experts.

33. (B) It relies on establishing genetic relationships through the comparative method.
Genealogical classification groups languages into families based on their shared ancestry. This approach uses the comparative method to identify regular sound correspondences and core vocabulary inherited from a common parent language. Unlike typological classification, which looks at structural similarities, or geographical classification, which focuses on location, genealogical studies trace the historical descent and genetic relationships between different linguistic systems.

34. (A) Sino-Tibetan - Mundari
Mundari belongs to the Munda branch of the Austroasiatic language family, rather than the Sino-Tibetan family. Hindi is a member of the Indo-European family, and Kurukh is a Dravidian language. Santhali is also correctly identified as an Austroasiatic language. Understanding these genetic relationships is essential for

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the genealogical classification of the diverse linguistic landscape in the Indian subcontinent.

35. (C) Typological classification
Typological classification categorizes languages based on their structural features and morphological patterns, such as whether they are isolating, agglutinative, or fusional. This method focuses on the internal organization of languages regardless of their historical roots or geographical location. It allows linguists to identify universal patterns and variations in how different languages solve the problem of conveying grammatical information and meaning.

36. (D) Morphological typology
Morphological typology is the study of how languages organize morphemes to form words and express grammatical relationships. An analyst evaluates whether a language relies on strict word order, like isolating languages, or complex internal inflections, like fusional or polysynthetic languages. This classification provides deep insights into the structural diversity of human speech systems and the different strategies used for communication.

37. (C) The physical production, transmission, and perception of speech sounds
Phonetics is the branch of linguistics dedicated to the physical study of speech sounds. It examines how these sounds are produced by the human vocal tract, the physical properties of the sound waves during transmission, and how they are perceived by the listener's ear and brain. This field focuses on actual acoustic events rather than abstract cognitive rules or meanings.

38. (A) Both Statement I and Statement II are true
Articulatory phonetics and acoustic phonetics are two primary branches of the study of speech sounds. The first focuses on the physical movements of the vocal organs required to produce sounds. The second analyzes the properties of the resulting sound waves as they move through the air. Together, they provide a comprehensive understanding of the physical reality of spoken language transmission.

39. (A) 1, 2, and 4
Turkish is a representative agglutinative language where affixes are added systematically to roots. Sanskrit is highly fusional, using complex inflections to denote grammatical roles. English has moved toward an isolating structure but still retains some fusional features. Mandarin Chinese, however, is a primary example of an isolating language rather than a highly polysynthetic one in the morphological classification system.

40. (A) Auditory phonetics
Auditory phonetics is the branch of the field concerned with how speech sounds are perceived and processed by the human auditory system and the brain. It investigates the physiological and psychological mechanisms involved in hearing and interpreting vocal signals. This study is distinct from articulatory phonetics, which focuses on production, and acoustic phonetics, which analyzes the physical properties of sound waves.

41. (A) P-3, Q-1, R-4, S-2
Speech sounds are classified based on several phonetic parameters. Voiced sounds involve vocal cord vibration, while voiceless sounds do not. Fricatives are produced by creating friction through a narrow channel in the vocal tract. Plosives involve a complete blockage of airflow followed by a sudden release. These distinctions are fundamental to understanding the production and categorization of consonants in linguistics.

42. (A) All vowels in human languages are voiceless by default.
In the vast majority of human languages, vowels are voiced by default, meaning they are produced with vocal cord vibration. Vowels are characterized by a relatively open vocal tract with minimal obstruction. Consonants, however, involve varying degrees of airflow blockage. Vowel classification depends on tongue position and height, providing a systematic way to distinguish the different sounds in speech.

43. (C) A is true but R is false.
The International Phonetic Alphabet provides a standardized system to represent every unique sound in human speech, ensuring clarity across different languages. However, English orthography is notoriously inconsistent and does not have a one-to-one correspondence between letters and sounds. While the phonetic alphabet is comprehensive, the written form of English

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frequently fails to reflect its actual spoken pronunciation or phonetics.

44. (B) Alveolar - /t/
The sound /t/ is produced by placing the tongue against the alveolar ridge, making it an alveolar consonant. Bilabial sounds like /m/ involve both lips, while velar sounds like /k/ are produced at the back of the mouth. Labiodental sounds involve the teeth and lips. Correctly identifying the place of articulation is a fundamental skill in the phonetic analysis of speech.

45. (A) 2, 3, 4, 1
Places of articulation for consonants are organized from the front of the mouth to the back. Bilabial sounds involve both lips at the very front. Alveolar sounds are made behind the upper teeth. Palatal sounds involve the hard palate in the middle of the mouth. Finally, velar sounds are produced at the soft palate near the back of the oral cavity.

46. (A) 1, 2, 3, and 4
Vowels are primarily classified using four key parameters: tongue height, tongue advancement, lip rounding, and tenseness. These dimensions allow linguists to map the vowel space and distinguish different sounds. Aspiration, however, is a feature associated with the production of certain consonants rather than vowels. Understanding these primary parameters is essential for the accurate phonetic description of any spoken language.

47. (A) Tone
Tone refers to the use of pitch to distinguish the lexical meanings of words in many languages. In tonal languages, changing the pitch level or contour of a syllable creates an entirely different word. This is distinct from intonation, which uses pitch to convey emotional or grammatical information across a sentence, rather than changing the fundamental meaning of individual vocabulary items.

48. (B) Place of articulation
Suprasegmental features are phonetic properties that extend over more than one segment, such as stress, pitch, and intonation. These features affect the rhythm and melody of speech. The place of articulation, however, is a segmental feature that describes how an individual consonant or vowel is produced. It is focused on a single point in the speech stream rather than broader patterns.

49. (B) Linking 'r'
Linking 'r' is a phonetic phenomenon in some non-rhotic dialects where a silent 'r' is pronounced when the following word begins with a vowel. This serves to facilitate a smooth transition between words in connected speech. It is a specific type of sandhi or phonetic adaptation that occurs at word boundaries, reflecting how sounds change based on their immediate linguistic environment.

50. (A) Instrumental Articulatory Phonetics
Instrumental articulatory phonetics utilizes various technologies, such as palatography, to observe and measure the physical movements of the vocal organs during speech. This approach provides objective data on how different sounds are produced by mapping the contact points between the tongue and the roof of the mouth. It is a specialized field that bridges the gap between physiological study and linguistic analysis.

51. (C) It is the study of the internal structure of words and the rules of word formation.
Morphology is the branch of linguistics dedicated to analyzing the internal structure of words. It examines how morphemes, the smallest units of meaning, are combined to form complex words through various processes. This field is distinct from syntax, which focuses on sentence structure, and phonetics, which studies sounds. Morphology provides the essential rules that govern the formation of vocabulary in a language.

52. (D) Bound morpheme - a morpheme that can stand alone as a word
A bound morpheme is a unit of meaning that cannot stand alone as an independent word and must be attached to a root or stem. In contrast, free morphemes can function as words on their own. The terms morpheme, allomorph, and affix are all correctly defined as fundamental components of morphological analysis, representing the smallest meaningful units and their various forms.

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53. (C) Compounding
Compounding is a morphological process where two or more independent roots or words are joined together to create a new word with a single meaning. This differs from derivation and inflection, which involve the addition of affixes. Compounding is a common way for languages to expand their vocabulary and create new terms from existing linguistic material in a systematic manner.

54. (B) Derivational morphology from inflectional morphology
Inflectional morphology involves adding affixes to words to express grammatical relationships like tense or number without changing the word's core meaning or category. Derivational morphology, by contrast, creates entirely new words or changes the word's grammatical class. Distinguishing between a past tense suffix and a word-forming prefix is a fundamental skill in analyzing the internal structure of words and their grammar.

55. (D) Semantics
Semantics is the branch of linguistics that focuses on the study of meaning in language. It investigates how meaning is encoded in words, phrases, and sentences, as well as the relationships between different linguistic expressions. This field is distinct from pragmatics, which considers meaning in social context, and syntax, which examines the formal rules of word order and sentence structure.

56. (A) Both Statement I and Statement II are true
Semantics is divided into two primary areas of study. Lexical semantics focuses on the meanings of individual words and how they relate to one another. Compositional semantics examines the rules that govern how the meanings of smaller linguistic units combine to form the overall meaning of complex sentences. Together, these approaches provide a full account of linguistic meaning and interpretation.

57. (A) 1, 2, and 3
Semantic relations are essential for understanding how meaning is structured in a language. Synonymy and antonymy describe similarity and opposition in meaning. Hyponymy identifies hierarchical relationships, such as a specific category belonging to a broader one. Homophony, however, involves words that sound the same but have different meanings, and they are typically not required to share the same spelling.

58. (A) Polysemy
Polysemy is a semantic phenomenon where a single word has multiple, related meanings that share a common conceptual core. For example, the word 'head' can refer to a body part or a leader. This is different from homonymy, where words sound the same but have entirely unrelated meanings. Polysemy reflects the flexibility and economy of language in expressing diverse concepts.

59. (A) P-3, Q-2, R-1, S-4
Semantic relations define how words are linked by meaning. Antonyms are opposites, synonyms are words with similar meanings, and hyponyms represent a hierarchical relationship between specific and general terms. Homonyms are words that are spelled or pronounced the same but have unrelated meanings. Correctly identifying these relationships is a core task in the study of lexical semantics and dictionary compilation.

60. (B) Pragmatics and semantics cover exactly the same linguistic domain without distinction.
While semantics and pragmatics both deal with meaning, they are distinct fields with different focuses. Semantics investigates the literal and structural meaning of linguistic expressions. Pragmatics, however, studies how context, speaker intention, and social factors influence meaning during communication. Both denotation and connotation are key semantic concepts, and truth-conditional semantics is a major formal approach used to evaluate linguistic meaning.

61. (A) Both A and R are true and R is the correct explanation of A.
Syntax provides the essential rules and principles that govern how words are combined to form grammatical sentences. It establishes the structural relationships between different linguistic units, allowing for clear and meaningful communication. Without these syntactic rules, a language would merely be an unstructured collection of words, making it impossible to convey complex ideas or identify the roles of participants.

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62. (D) Constituent - a string of words that functions as a single unit within a sentence
A constituent is a fundamental syntactic unit consisting of a word or group of words that functions together within a sentence structure. Phrase structure rules define how these units are organized, while recursion allows for the embedding of clauses. Transformational grammar focuses on the rules that relate different levels of sentence structure. Correctly identifying constituents is essential for analyzing the hierarchy of language.

63. (A) 2, 4, 1, 3
Syntactic units are organized in a hierarchy of increasing complexity. The word is the smallest independent unit that can function in a sentence. Phrases are groups of words built around a central head. Clauses contain a subject and a predicate and can sometimes stand alone. Finally, a sentence is the largest independent syntactic unit, often composed of one or more clauses.

64. (B) 1, 2, 3, and 4
Syntactic tree diagrams use specific nodes to represent the hierarchical structure of phrases and sentences. Noun phrases, verb phrases, prepositional phrases, and determiners are all functional units within the syntax of a language. In contrast, the syllable nucleus is a phonological unit concerned with the internal structure of sounds, making it separate from the formal rules of grammatical sentence construction.

65. (B) The prepositional phrase modifying either the verb or the object noun.
Structural ambiguity occurs when a single sentence can be interpreted in multiple ways based on its underlying syntactic organization. This often happens when a phrase, such as a prepositional phrase, can logically modify more than one part of the sentence. By analyzing the different possible tree structures, linguists can explain why certain sentences are perceived as having multiple distinct meanings.

66. (A) VVS (Verb-Verb-Subject)
Languages are classified typologically based on the basic order of the subject, verb, and object in a sentence. SOV, SVO, and VSO are all common syntactic patterns found in the world's languages. However, VVS is not a recognized basic word order type. Understanding these typological patterns helps linguists identify universal trends and variations in how human languages organize information.

67. (C) Immediate Constituent Analysis
Immediate Constituent Analysis is a syntactic method used to break a sentence down into its component parts, or constituents. This hierarchical process identifies how words group together to form phrases, such as a noun phrase serving as a subject. By systematically analyzing these relationships, linguists can map the internal structure of sentences and understand the rules governing their grammatical formation.

68. (D) Syntax
Syntax is the branch of linguistics that investigates the rules for sentence structure and word order. By mapping out how different languages arrange elements like verbs and objects, researchers can identify typological patterns and universal grammar rules. This study focuses on the formal relationships between linguistic units, providing a structural framework for understanding how speakers produce and interpret complex utterances.

69. (C) A script is a visual writing system used to represent spoken language.
A script is a visual system of symbols used to represent the sounds or meanings of a spoken language. While spoken language is a natural human faculty, writing systems are cultural inventions that must be learned. Not all languages possess an indigenous script, and those that do can see their scripts evolve or change over historical time to meet new needs.

70. (B) Abugida - tone and stress markers only
Different scripts use various units to represent spoken language. Alphabets represent individual phonemes, while syllabaries use symbols for entire syllables. Logographies utilize symbols for morphemes or whole words. An abugida is a system where consonant symbols have an inherent vowel, which can be modified by diacritics. Therefore, it is not merely a system for representing tone and stress markers alone.

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71. (D) The art and science of compiling, writing, and editing dictionaries
Lexicography is a specialized field within linguistics that involves the practical process of creating dictionaries. This includes selecting lemmas, defining meanings, and documenting word usage based on linguistic data. It is both an academic study and a professional practice that requires a deep understanding of semantics, morphology, and the cultural context of the language being documented for public reference.

72. (A) Different approaches and purposes in Lexicography
Lexicography encompasses various types of dictionaries, each serving a specific academic or practical purpose. Bilingual dictionaries focus on providing translations between two languages, while etymological dictionaries trace the historical origins and development of words. Evaluating these differences requires an understanding of how lexicographers adapt their methods to meet the needs of diverse audiences, from language learners to historical researchers.

73. (C) Generative grammar
Generative grammar is a theoretical framework introduced by Noam Chomsky that seeks to model the innate mental system of rules used by humans to produce language. It proposes that speakers possess an internal grammar that allows them to generate an infinite number of novel sentences. This approach focuses on the biological faculty for language rather than just external speech patterns.

74. (C) Statement I is true but Statement II is false
The structuralist approach views language as a structured system of interrelated signs and rules. In contrast, Noam Chomsky's generative theory explicitly rejected behaviorist principles of stimulus and response. Chomsky argued that language acquisition is driven by an innate biological capacity rather than simple habit formation. While structuralism focuses on the system, generative linguistics emphasizes the mental processes of the speaker.

75. (A) 1 and 3
Ferdinand de Saussure, a pioneer of structuralism, introduced the distinction between langue, the abstract system of language, and parole, the actual act of speaking. He also defined the linguistic sign as a combination of a signifier and a signified. These concepts established the framework for viewing language as a structured system of relationships rather than a mere collection of isolated words.

76. (B) Noam Chomsky
Noam Chomsky is widely recognized as the primary figure in the development of modern generative linguistics. His work shifted the focus of the field from behaviorist observation of speech patterns to the study of the innate mental structures that enable language acquisition. This revolution introduced concepts like universal grammar and transformational rules, fundamentally changing the scientific study of human communication.

77. (A) P-3, Q-2, R-1, S-4
Modern linguistics has been shaped by many influential scholars and theories. Noam Chomsky proposed the concept of Universal Grammar, while Ferdinand de Saussure developed structuralism. B.F. Skinner advocated for a behaviorist approach to language acquisition, and Sir William Jones pioneered the comparative method by identifying shared ancestry among languages. Each of these contributions represents a major milestone in linguistic thought.

78. (D) Languages in Jharkhand belong exclusively to the Indo-Aryan language family.
Jharkhand is a region characterized by immense linguistic diversity, with major languages belonging to several different families. While Indo-Aryan languages are present, the state is also home to significant Austroasiatic and Dravidian language populations. Multilingualism is a common and necessary practice among tribal communities, reflecting the complex social and cultural interactions that define the unique linguistic landscape of the region.

79. (A) Both A and R are true and R is the correct explanation of A.
Many tribal languages are currently facing the threat of endangerment as speakers increasingly shift toward dominant regional or national languages. This shift is often driven by the need for better economic opportunities and access to formal education, which are typically provided

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in official languages. As the younger generations stop learning their ancestral tongues, the long-term survival of these languages becomes precarious.

80. (B) Mundari - Austroasiatic (Munda branch)
Mundari is a primary member of the Munda branch within the Austroasiatic language family. In contrast, Santhali is also Austroasiatic rather than Dravidian, and Kurukh is a Dravidian language. Identifying these genealogical relationships is essential for understanding the linguistic history and migration patterns of the different tribal groups in Jharkhand and the surrounding regions of the Indian subcontinent.

81. (A) 2, 4, 1, 3
The documentation of an endangered language typically follows a logical sequence. It begins with recording native speakers to capture authentic speech. This is followed by a phonetic and morphological analysis of the data. Once the structure is understood, researchers can create a standardized orthography. Finally, these materials are used to develop pedagogical tools to support language preservation and education.

82. (A) 3 and 5
In the linguistic landscape of Jharkhand, Kurukh and Malto are the primary representatives of the Dravidian language family. Other major tribal languages in the region, such as Santhali, Mundari, and Kharia, belong to the Austroasiatic family. Identifying these family memberships is crucial for understanding the historical migration patterns and the genealogical relationships among the diverse ethnic and linguistic groups in India.

83. (C) Language shift and attrition
When a community transitions from using its ancestral tongue to a dominant official language, it experience language shift. This process often leads to linguistic attrition, where the native language is no longer passed down to younger generations. Administrative and educational policies that favor dominant languages can accelerate this decline, eventually leading to the endangerment or total loss of minority linguistic traditions.

84. (D) Over-abundance of monolingual speakers preventing communication
Tribal languages face many contemporary challenges, including the lack of standardized scripts and limited representation in higher education. Economic marginalization of native speakers also contributes to language shift. However, an over-abundance of monolingual speakers is not a typical problem; rather, the pressure to become bilingual in a dominant language often leads to the decline of mother tongues in tribal communities.

85. (C) Implementing mother-tongue based multilingual education in primary schools
Mother-tongue based multilingual education is a highly effective strategy for language revitalization and preservation. By using a child's native language in early schooling, it supports cognitive development while fostering a sense of linguistic identity. This approach encourages continued use of the tribal language across generations, helping to counter the pressures of language shift toward dominant regional or national communication systems.

86. (B) Language contact and borrowing
When two language communities interact over a long period, they frequently borrow vocabulary and structural features from one another. In Jharkhand, the contact between Mundari and Sadri has led to significant lexical exchange. This phenomenon is a natural result of multilingualism and social interaction, demonstrating how languages adapt and influence each other when they coexist in the same geographical and social space.

87. (D) The Ol Chiki script was developed specifically for the Santhali language.
Tribal languages in Jharkhand utilize various writing systems, and many have developed their own indigenous scripts. The Ol Chiki script was created by Pandit Raghunath Murmu specifically for the Santhali language. While Devanagari and Roman scripts are also used for some languages, the development of unique scripts represents an important step in the documentation, standardization, and cultural preservation of tribal linguistic heritage.

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88. (A) Mundari - Gurmukhi
Mundari is not traditionally written in the Gurmukhi script, which is associated with the Punjabi language. In contrast, Santhali uses Ol Chiki, Kurukh uses Tolong Siki, and Ho uses Warang Citi. The development of these specific scripts highlights the efforts of various communities to establish their own visual writing systems for the preservation and formalization of their indigenous tribal languages.

89. (C) The historical and ongoing academic, literary, and cultural efforts to document and analyze these languages.
The tradition of study for regional languages encompasses the collective efforts of scholars, missionaries, and community members to document and analyze linguistic systems. This includes the creation of grammars, dictionaries, and literary works over several centuries. Understanding this tradition is essential for recognizing the historical depth of linguistic research and the ongoing importance of preserving the cultural heritage of diverse regions.

90. (A) Areal linguistics, convergence, and lingua francas
Areal linguistics examines how languages spoken in the same geographical region influence each other, regardless of their genealogical roots. This process often leads to linguistic convergence, where languages develop shared structural features or a common lingua franca. In Jharkhand, the interaction between tribal and regional languages demonstrates how prolonged contact shapes the phonetic and syntactic profiles of communities in shared social spaces.

91. (D) A linguistic area (Sprachbund)
A linguistic area, or Sprachbund, occurs when languages from different families develop shared structural features due to prolonged contact and proximity. The interaction between Austroasiatic and Indo-Aryan languages in the Indian subcontinent is a classic example of this phenomenon. This convergence results in similarities in phonology and syntax that are not inherited from a common ancestor but are the product of linguistic influence.

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92. (C) Statement I is true but Statement II is false
Sadri functions as an important lingua franca in Jharkhand, allowing communication between diverse tribal and non-tribal groups. However, a lingua franca is not necessarily the native language of the majority population; it can be any language used for bridge communication. While the first statement correctly identifies Sadri's role, the second incorrectly generalizes the nature and origin of bridge languages.

93. (A) 2 and 3
Language borders rarely align perfectly with political boundaries, leading to cross-border linguistic continuums. For example, Santhali is spoken across several states in eastern India. The policies of neighboring states can significantly impact the vitality and preservation of shared tribal languages. Understanding these dynamics is essential for regional language planning and for supporting the linguistic rights of communities that span across different administrative regions.

94. (D) Articulatory phonetics
Articulatory phonetics is the branch of the field dedicated to studying how speech sounds are physically produced by the human vocal organs. It investigates the specific roles of the lips, teeth, tongue, and other articulators in shaping the airflow to create distinct sounds. This focus on the physiological mechanisms of speech is a fundamental component of the scientific analysis of language production.

95. (A) P-3, Q-1, R-2, S-4
The languages of Jharkhand belong to diverse genealogical families. Santhali is an Austroasiatic Munda language, while Kurukh is a member of the Dravidian family. Kurmali and Khortha are both Indo-Aryan languages, with Kurmali often linked to the Bihari group and Khortha forming part of the Magahi continuum. Correctly identifying these family memberships is essential for a comprehensive genealogical study of the region.

96. (B) Polysynthetic languages are defined by having absolutely no bound morphemes.
Morphological classification categorizes languages based on how they organize morphemes. Agglutinative languages use clear strings of affixes, while isolating languages rely

on word order with few inflections. Polysynthetic languages are actually characterized by an extensive use of bound morphemes, often combining several into a single complex word. Therefore, the claim that polysynthetic languages lack bound morphemes is fundamentally incorrect in typology.

97. (A) Both A and R are true and R is the correct explanation of A.
Kinship terminology in tribal languages is often highly complex, reflecting the intricate social structures and traditional organizations of the communities. These linguistic categories are not merely labels but are deeply connected to the social roles and responsibilities within the group. Therefore, analyzing the semantics of kinship provides valuable insights into the intersection of language, culture, and social reality.

98. (A) Morpheme - Morphology
Linguistic analysis is divided into specific fields based on the unit of study. Morphology focuses on the morpheme, which is the smallest unit of meaning. Phonetics examines individual speech sounds rather than clauses, while syntax investigates the structure of phrases and sentences rather than phonemes. Semantics deals with meaning rather than syllables. Each field provides a specialized framework for studying language.

99. (C) There is no inherent logical connection between a sound sequence and its meaning.
Arbitrariness is a fundamental property of human language, meaning there is no natural or logical link between a signifier and its signified. The sounds used to represent a concept are determined by cultural convention rather than by any inherent quality of the object itself. This principle allows languages to be flexible and diverse, as different sound sequences can represent the same concepts.

100. (A) 1, 2, 3, and 4
The study of regional languages in contact reveals significant sociolinguistic and structural impacts. These include the widespread adoption of bilingualism and the frequent use of code-mixing in daily interactions. Structural effects involve lexical borrowing and grammatical convergence as languages adapt to one another. However, linguistic contact does not result in biological genetic mutations, as language is a culturally transmitted system.

101. (C) Prestige borrowing
Prestige borrowing occurs when a language community adopts words from a high-status or dominant language, even when equivalent native terms exist. This process is driven by social and cultural factors rather than communicative necessity. It reflects the influence of power and status on linguistic change, as speakers often perceive the borrowed terms as more modern, sophisticated, or socially advantageous for communication.

102. (B) Replacing the language entirely with a global lingua franca
Preserving unwritten regional languages involves several strategies, such as developing indigenous scripts or adapting existing ones like the Roman or Devanagari alphabets. These efforts aim to support literacy and documentation while maintaining linguistic diversity. Replacing a language with a global lingua franca is a form of language loss rather than a solution for preservation, as it leads to the extinction of the original tongue.

103. (D) Descriptive linguistics
Descriptive linguistics involves the objective documentation and analysis of how a language is actually spoken by its community. When a researcher uses phonetic transcription to record an undocumented dialect, they are applying the fundamental methods of this field. This approach prioritizes accurate observation over theoretical or prescriptive concerns, providing a vital record of linguistic diversity and the actual speech patterns of individuals.

104. (A) Mother tongue-based education
Education provided solely in a dominant language can create significant cognitive and educational barriers for students from minority linguistic backgrounds. This underscores the critical importance of mother tongue-based education, which uses a child's native language to facilitate learning and cognitive development. Ignoring the primary language of the learner can lead to poor academic outcomes and contributes to the decline of regional linguistic traditions.

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105. (C) Lexicography helps in standardizing the language and preserving its vocabulary.
Lexicography plays a vital role in the documentation and preservation of tribal languages. By systematically compiling dictionaries, researchers can capture and standardize the vocabulary of these languages, which is often at risk of being lost. This process involves deep engagement with morphology and semantics, providing an essential resource for literacy, education, and the continued use of the language in modern domains.

106. (A) Edward Sapir - Acoustic phonetics
Edward Sapir was a pioneering figure in structural and anthropological linguistics, known for his work on the relationship between language and thought. However, he is not primarily associated with acoustic phonetics, which is a specialized branch focusing on the physical properties of sound waves. The other scholars listed are correctly paired with their major contributions to linguistic theory and the development of scripts.

107. (D) Language Isolate
A language isolate is a language that has no demonstrable genealogical relationship with any other known language. These unique linguistic systems appear to be the only survivors of their original language families. Identifying isolates is important for understanding linguistic history and human migration patterns, as they represent independent branches of human speech that have developed in geographical or social isolation over long periods.

108. (B) Orthographic design and phonemics
Developing and evaluating an effective script requires a deep understanding of the language's phonemic system and the principles of orthographic design. The script must accurately represent the distinct sounds of the language while remaining practical for its speakers. This process involves balancing phonetic precision with ease of use, ensuring that the writing system supports literacy and the long-term documentation of the language.

109. (C) Phoneme
A phoneme is the smallest unit of sound in a language that can distinguish meaning between different words. For example, changing the initial phoneme in 'cat' and 'bat' results in two entirely different lexical items. While a phone is an actual speech sound, the phoneme is an abstract cognitive category that functions within the specific phonological system of a language to communicate meaning.

110. (C) Statement I is true but Statement II is false
Allophones are phonetic variations of a single phoneme that occur in specific linguistic environments but do not change the word's meaning. The choice of which allophone to use is typically governed by predictable phonological rules rather than being random. While the first statement correctly defines the nature of allophones, the second incorrectly suggests that their occurrence is not systematically determined.

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111. (A) 1 and 3
Pragmatics and semantics are core areas of linguistic study. Pragmatics examines how context influences meaning, while entailment describes a logical relationship where the truth of one sentence guarantees another. Lexical semantics focuses on word meaning, but often in relation to other words rather than isolation. Implicature refers to meaning that is suggested rather than being part of the literal expression of the sentence.

112. (B) Phonology
Phonology is the branch of linguistics that investigates the abstract sound system and the rules governing sound patterns in a specific language. It focuses on how sounds are organized and how they function to distinguish meanings. This field is distinct from phonetics, which studies the physical production and acoustic properties of speech sounds, by focusing on the cognitive and structural aspects of speech.

113. (A) P-4, Q-3, R-2, S-1
A pidgin is a simplified language created for communication between groups without a shared tongue, while a creole is a pidgin that has become a community's native language. Dialects are regional or social varieties of a broader language. Registers are specialized varieties used in specific social settings. These terms provide a systematic framework for classifying and understanding the diverse ways language varies.

114. (A) It is static and remains unchanged across generations.
Language is a dynamic and evolving system that naturally changes across generations. It is fundamentally a system of arbitrary vocal symbols used for human communication and is passed down through cultural transmission. The idea that language is static is incorrect, as all living languages undergo continuous shifts in their sounds, grammar, and vocabulary to adapt to the changing needs of their speakers.

115. (A) Both A and R are true and R is the correct explanation of A.
The morphological typology of a language is not fixed and can shift over long historical periods. For example, an originally inflected language may lose its complex suffixes due to phonetic reduction, eventually becoming more isolating in structure. These diachronic processes demonstrate that the structural classification of a language can transform significantly as it adapts and evolves through various internal and external influences.

116. (D) Tree diagram - a visual representation of hierarchical sentence structure
A tree diagram is a fundamental tool in syntax used to provide a visual representation of the hierarchical structure of sentences. It maps how words group into phrases and how those phrases combine to form a complete grammatical unit. Deep structure represents abstract meaning, while surface structure is the final pronounced form. The lexicon is the mental dictionary of words and their properties.

117. (C) Sociolinguistics
Sociolinguistics is the study of how language interacts with social factors such as class, gender, ethnicity, and geography. It examines how these variables influence speech patterns and lead to linguistic variation within a community. By investigating how people use language in different social contexts, sociolinguists gain insights into the relationship between linguistic choices and the social identity and status of the speakers.

118. (A) 1, 2, 4, and 5
Linguistic fieldwork in regional contexts involves many challenges, such as the lack of standardized scripts and extensive dialectal variation. Researchers must also navigate the difficulties of capturing cultural semantics and the impacts of rapid language shift. While native speakers are usually present, their number may be dwindling. These factors complicate the documentation process and require careful methodological approaches to ensure accurate and comprehensive preservation.

119. (D) Linguistic imperialism
Linguistic imperialism refers to a situation where a dominant language is imposed on minority groups, often through administrative or educational policies. This can lead to the marginalization and decline of regional languages as they are excluded from formal and public domains. Such policies often prioritize the official language over linguistic diversity, creating a hierarchy that disadvantages speakers of minority and tribal tongues.

120. (A) Palatalization
Affixation, reduplication, and compounding are all fundamental morphological processes used to form new words or indicate grammatical relationships. Palatalization, however, is a phonological process where a sound is produced closer to the hard palate. While it can occur within words, it is classified as a change in sound production rather than a primary method of word formation or structural grammatical alteration.

121. (C) Historical linguistics
Historical linguistics is the branch of the field dedicated to studying how languages change over time and how they are related. The comparative method is a core technique used to establish genetic relationships and reconstruct ancestral languages. By identifying regular correspondences across different systems, researchers can map the evolutionary history of language families and understand the diachronic processes that shape human communication.

122. (A) Diglossia
Diglossia is a sociolinguistic situation where two different varieties of a language, or two different languages, are used by the same community for distinct purposes. A high-prestige variety (H) is typically reserved for formal contexts like education and administration, while a

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low-prestige variety (L) is used for everyday conversation. This functional distribution maintains a stable linguistic hierarchy within the speech community.

123. (D) Early colonial administrators and missionaries contributed significantly to early grammars and dictionaries.
The history of studying regional languages in India was significantly influenced by the work of colonial administrators and missionaries. They produced some of the first comprehensive grammars and dictionaries for many tribal and regional languages. While their motivations were often administrative or religious, their documentation provided a vital foundation for the later academic and scientific study of the subcontinent's immense linguistic diversity.

124. (B) Ferdinand de Saussure - Discovery of the Indo-European family
Sir William Jones is famous for proposing the common origin of the Indo-European languages, not Ferdinand de Saussure, who pioneered structural linguistics later. George Abraham Grierson led the monumental Linguistic Survey of India, and Pāṇini authored the definitive grammar of Sanskrit. Reverend P. O. Bodding is noted for his extensive documentation of Santhali folklore and language, contributing significantly to regional linguistic tradition.

125. (C) Universal Grammar
Universal Grammar is a theory in linguistics which proposes that humans are born with a biological capacity for language acquisition. This innate faculty provides a set of universal principles that govern the structure of all human languages. This hypothesis, strongly associated with Noam Chomsky, argues against behaviorist views and suggests that children are biologically equipped to learn complex linguistic systems with minimal effort.

126. (D) Psycholinguistics
Psycholinguistics is the study of the mental processes involved in language acquisition, production, and comprehension. Analyzing how children develop syntactic structures and diagnosing language processing delays are core applications of this field. By understanding the cognitive foundations of speech, researchers can develop better diagnostic tools and interventions for individuals with communication disorders, highlighting the intersection of psychology and linguistics.

127. (A) Pragmatics
Pragmatics is the branch of linguistics that focuses on how meaning is contextually constructed during communication. It examines speaker intentions, social norms, and the physical and social setting of the conversation. Unlike semantics, which looks at literal meaning, pragmatics considers how people use language to achieve specific goals and how listeners interpret messages based on the surrounding communicative context.

128. (C) Statement I is true but Statement II is false
Synchronic linguistics examines a language system as it exists at a single point in time, focusing on its current rules and structures. In contrast, diachronic linguistics tracks language changes across historical periods. While the first statement correctly defines the synchronic approach, the second incorrectly attributes the study of long-term historical change to a field that prioritizes a static, time-bound analysis.

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129. (A) 1, 2, and 4
Applied linguistics uses linguistic theories to solve practical problems in various sectors. Clinical linguistics, forensic linguistics, and computational linguistics are all specialized branches that apply linguistic knowledge to health, law, and technology respectively. Diachronic linguistics, however, is a branch of theoretical or historical linguistics focused on language change over time rather than the immediate practical application of linguistic principles.

130. (A) There is a resonance between objects and the sounds humans made to name them.
The ding-dong theory of language origin posits that there is an inherent resonance or connection between an object and the sound humans produced to name it. It suggests that early speech was a natural response to the environment, where certain sounds were instinctively linked to certain concepts. This theory represents one of the various naturalistic hypotheses attempting to explain early communication.

131. (A) P-2, Q-4, R-3, S-1
Human language is defined by several unique design features. Displacement allows for communication about non-present things, while productivity enables the creation of infinite novel sentences. Discreteness refers to the use of distinct sounds, and cultural transmission means language is learned socially rather than inherited. Correctly identifying these properties is essential for distinguishing human communication from the more limited systems used by animals.

132. (D) Grammatical rules remain entirely immune to change.
Every aspect of a living language is subject to change over time, including its pronunciation, vocabulary, and grammar. Sound shifts can alter how words are spoken, and semantic shifts can completely change their meanings. Borrowing words can even impact the phonological system. Grammatical rules are not immune and can evolve significantly, demonstrating the dynamic and adaptable nature of all human languages.

133. (A) Both A and R are true and R is the correct explanation of A.
English is genealogically classified as a Germanic language because its core grammar and most frequent vocabulary are inherited from Proto-Germanic. Even though it has borrowed extensively from French and Latin, these external influences do not change its ancestral roots. Genealogical classification relies on identifying stable structural patterns and cognates that prove descent from a common ancestor rather than superficial vocabulary counts.

134. (B) Isolating - words consist typically of a single morpheme; grammar shown by word order
Isolating languages are characterized by a lack of complex inflections, where words typically consist of a single morpheme and grammatical roles are determined by word order. In contrast, agglutinative languages use clear strings of affixes, and fusional languages blend multiple meanings into a single marker. Polysynthetic languages are defined by extremely high morphological complexity rather than being based on pitch or tone.

135. (D) The smallest unit of meaning or grammatical function
In general linguistics, a morpheme is defined as the smallest unit of language that carries meaning or a grammatical function. This includes both free morphemes, which can stand alone as words, and bound morphemes, which must be attached to other units. Identifying morphemes is the central task of morphology, allowing researchers to understand the internal structure and formation of words.

136. (A) 1, 2, 3, and 4
Modern lexicography involves several standard practices to ensure the creation of high-quality dictionaries. This includes selecting lemmas, tracing etymologies, providing pronunciation guides, and carefully defining the semantic boundaries of words. While lexicographers observe and document language use, they do not typically prescribe syntactic theories. Instead, they focus on accurately representing the vocabulary and its actual functions in communication.

137. (C) Language obsolescence and endangerment
Economic and social pressures can force communities to abandon their native tongues in favor of a dominant state language. This leads directly to language obsolescence and endangerment as intergenerational transmission ceases. As the number of speakers dwindles and the domains of use shrink, the language faces the threat of eventual extinction. This process highlights the intersection of social power and linguistic survival.

138. (A) Restricting the use of the languages in public discourse
Preserving regional languages requires active support through policies that encourage their use in education, media, and public life. Digital archives and higher education programs are effective tools for revitalization. However, restricting the use of a language in public discourse would accelerate its decline rather than help preserve it. Effective solutions must promote, rather than limit, the functional use of minority tongues.

139. (D) Apparent-time linguistic variation
Apparent-time linguistic variation is a sociolinguistic method that studies language

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change by comparing the speech patterns of different generations within a community at a single point in time. If younger speakers use different vocabulary or grammar than elders, it suggests that the language is undergoing a transition. This approach allows researchers to observe potential diachronic changes without waiting for decades of observation.

140. (B) Forensic linguistics
Forensic linguistics is the application of linguistic knowledge and methods to legal and investigative contexts. Analyzing a text to determine an author's regional background or identity is a classic example of this field. By evaluating dialectal features and idiolectal patterns, forensic linguists can provide expert evidence that helps resolve legal disputes or identify individuals based on their unique linguistic choices and habits.

141. (C) It investigates how meaning is encoded in vocabulary and grammar.
Semantics is the scientific study of meaning in language, focusing on how sense is encoded in words and grammatical structures. It explores the literal meanings of linguistic expressions and the relationships between them, such as synonymy and antonymy. This field is distinct from phonetics, which deals with sound, and historical linguistics, which traces the evolution and genealogical spread of language families.

142. (D) Hyponymy - words that sound the same but have different meanings
Hyponymy is a semantic relation where a specific word belongs to a broader category, such as 'dog' being a hyponym of 'animal'. The definition provided incorrectly describes homophony, which involves words that sound identical but have different meanings. Synonymy, antonymy, and polysemy are all correctly defined as fundamental concepts for analyzing meaning and the structural relationships within the lexicon of a language.

143. (A) The Behaviorist Theory
The behaviorist theory of language acquisition proposes that children learn language through a process of reinforcement, imitation, and habit formation. This approach, associated with B.F. Skinner, views language as a learned behavior shaped by environmental stimuli. It contrasts sharply with innatist or nativist theories, which argue that humans are born with a biological predisposition and internal rules for acquiring complex linguistic systems.

144. (B) Generating phrase structure rules
To resolve structural ambiguity in a sentence, a linguist must analyze its underlying syntactic organization using phrase structure rules. These rules define the hierarchical relationships between words and phrases, allowing for the construction of tree diagrams. By identifying the different possible ways that components can be grouped, researchers can explain why a single string of words can produce multiple distinct interpretations.

145. (B) Dialect
A dialect is a variation of a language that is characteristic of a particular regional or social group. It differs from other varieties in terms of pronunciation, vocabulary, and grammar. While a standard variety exists for formal use, dialects reflect the natural diversity of speech within a community. Registers and jargon are functional varieties used in specific contexts rather than being defined by geography.

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146. (A) Both Statement I and Statement II are true
Phonetics and phonology represent two different but related levels of sound analysis in linguistics. Phonetics focuses on the physical reality of speech sounds, including their production and acoustic properties. Phonology, on the other hand, studies the abstract sound system and the rules that govern sound patterns within a specific language. Together, they provide a full account of the sounds used in communication.

147. (A) 1, 3, and 4
Writing systems are categorized based on the linguistic units they represent. Devanagari is an abugida where consonants have inherent vowels. Ol Chiki is an alphabetic script used for Santhali. Chinese characters are primarily logographic, representing morphemes or words. The Latin alphabet is alphabetic, representing individual phonemes, rather than being logographic. Understanding these distinctions is essential for the study of written language.

148. (D) Morphology
Morphology is the branch of linguistics specifically concerned with the study of word formation and internal word structure. It investigates how morphemes, the smallest units of meaning, are combined to create complex words through processes like affixation, compounding, and derivation. This field provides the essential rules that govern the development of vocabulary and the expression of grammatical relationships within a single word.

149. (A) P-1, Q-3, R-4, S-2
Affixes are classified by their position relative to the root. A prefix is attached to the beginning of a word, while a suffix appears at the end. Infixes are inserted within the root itself, and circumfixes surround the root on both sides. These morphological markers are used systematically across different languages to create new lexical items and to convey essential grammatical information.

150. (B) A grammatically correct sentence must always make logical semantic sense.
In linguistics, syntax and semantics are distinct levels of analysis. A sentence can be perfectly grammatical in terms of its syntactic structure while being logically or semantically nonsensical. This is famously demonstrated by sentences like 'colorless green ideas sleep furiously'. Syntax focuses on the formal organization of words and hierarchical structures, while semantics is concerned with the interpretation and literal meaning of those words.

151. (A) Both A and R are true and R is the correct explanation of A.
Modern lexicography relies heavily on corpus linguistics, which uses large digital collections of authentic texts to study language. This data provides lexicographers with a vast range of examples, allowing them to see how words are actually used in various contexts. By analyzing these patterns, dictionary makers can produce more accurate and comprehensive definitions that reflect the real-world communication habits of speakers.

152. (A) Morphology - the morpheme
Each branch of linguistics is defined by its primary unit of analysis. Morphology studies the morpheme, the smallest unit of meaning. Phonetics examines individual speech sounds rather than sentences, and syntax focuses on phrases and sentences rather than phonemes. Pragmatics deals with meaning in context rather than the internal structure of syllables. These clear distinctions allow for the systematic study of language.

153. (C) Pidginization
Pidginization is the process by which a simplified, makeshift language is created for communication between groups who do not share a common tongue. This typically occurs in contexts like trade or labor migration. A pidgin has no native speakers and a limited vocabulary and grammar. If it is adopted as a first language by a community, it then undergoes creolization to become a creole.

154. (A) 1, 2, 3, 4, and 5
Assessing language endangerment involves evaluating several key factors that influence linguistic vitality. These include the degree of intergenerational transmission, the total number and proportion of speakers, and shifts in the domains where the language is used. The availability of educational materials also plays a crucial role. Together, these parameters provide a framework for determining the risk level and the potential for linguistic survival.

155. (D) Script standardization and language planning
The lack of a standardized script can lead to fragmentation and inconsistent documentation for regional languages. Addressing this challenge requires coordinated language planning and policy efforts to establish and promote a uniform orthography. This standardization supports literacy, the creation of educational materials, and the development of a cohesive body of literature, which are all essential for the long-term preservation and revitalization of minority languages.

156. (B) Uralic
The Indian subcontinent is home to several major language families, including Indo-Aryan, Dravidian, and Austroasiatic. Each of these has a deep historical presence and represents the linguistic heritage of diverse populations. The Uralic language family, however, is native to Northern Eurasia and is not indigenous to the

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Indian subcontinent. Genealogical classification helps linguists trace these historical roots and migration patterns across different geographic regions.

157. (C) Four
The word 'unbelievably' contains four distinct morphemes that each contribute to its meaning and grammatical function. It consists of the prefix 'un-', the root 'believe', the derivational suffix '-able', and another derivational suffix '-ly'. Analyzing the internal structure of such words demonstrates how complex lexical items are built from smaller, meaningful units through various morphological processes common in many human languages.

158. (D) Overgeneralization of morphological rules
Overgeneralization occurs during language acquisition when a child applies a regular grammatical rule to an irregular word. By producing forms like 'goed' based on the standard past tense pattern, the child shows an active understanding of language rules rather than just simple imitation. This phenomenon is a natural and expected stage of linguistic development, indicating the internal construction of a complex mental grammar.

159. (A) It proposes a finite set of rules that can generate an infinite number of sentences.
Generative syntax is a theoretical approach that models the innate mental grammar of speakers. It proposes that a finite set of internalized rules allows humans to produce and understand an infinite number of novel and grammatical sentences. This framework focuses on the biological faculty for language and the structural relationships within the mind, rather than viewing speech merely as a learned habit.

160. (B) Mundari - Tamil Script
Mundari is not traditionally or commonly written in the Tamil script, which is associated with the Dravidian languages of South India. In Jharkhand, Santhali uses Ol Chiki, Hindi uses Devanagari, and Kurukh uses Tolong Siki. The choice of script is an important aspect of linguistic identity and documentation, reflecting the unique cultural and historical contexts of the different tribal and regional languages.

161. (B) Theoretical linguistics
Theoretical linguistics is the branch of the field concerned with identifying the fundamental principles and properties of human language. Proposing new theories of phonology based on acoustic evidence is a core activity in this domain. This research seeks to build abstract models that explain how linguistic systems function at a universal level, contributing to our understanding of the cognitive and biological foundations of speech.

162. (A) Lexicography
Lexicography is the practical art and scientific study of compiling dictionaries. This involves a systematic process of selecting words, defining their meanings, and documenting their usage based on linguistic evidence. It is a distinct field that requires expertise in semantics and morphology to ensure that the resulting reference works accurately reflect the vocabulary and the communicative habits of a specific language community.

163. (A) Both Statement I and Statement II are true
Languages can be classified using two primary scientific methods. Structural classification focuses on the internal grammatical patterns and morphological structures of languages. Genealogical classification, on the other hand, traces historical ancestry and genetic relationships through common descent. Both approaches provide valuable but different perspectives on the diversity and evolution of human speech systems, helping linguists understand universal and family-specific traits.

164. (A) 1, 2, and 4
Naturalistic theories of language origin seek to explain speech through observable biological or social processes. These include theories that link language to the imitation of nature, emotional outbursts, or social interactions. In contrast, the divine source theory relies on supernatural explanations that cannot be scientifically tested. Therefore, naturalistic frameworks are the primary focus of modern linguistic research into the potential evolutionary roots of communication.

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165. (C) Pragmatics
Pragmatics is the branch of linguistics dedicated to the study of meaning in its social and situational context. It investigates how speaker intentions, shared knowledge, and social norms influence communication. While semantics looks at the literal meaning of linguistic expressions, pragmatics considers how these expressions are used to perform actions and convey messages that may go beyond their literal dictionary definitions.

166. (A) P-3, Q-1, R-2, S-4
The languages of the Indian subcontinent are distributed across several major families. The Austroasiatic family includes regional tribal languages like Santhali and Mundari. The Dravidian family is prominent in the south and also includes Kurukh. Indo-Aryan languages are dominant in the north, while Sino-Tibetan languages are found in the northeast. These genealogical classifications reflect the historical migrations and settlements of diverse populations.

167. (D) It prevents the formation of cultural identities.
Language is a powerful tool that serves many vital functions in human society. It facilitates emotional expression, cognitive mapping, and the transmission of cultural knowledge. Far from preventing identity formation, language is actually essential for the creation and maintenance of personal and group identities. It allows communities to share a collective history and to express their unique cultural perspectives and social realities.

168. (A) Both A and R are true and R is the correct explanation of A.
The study of tribal languages often requires an interdisciplinary approach because these languages are deeply embedded in the cultural and social lives of their speakers. To fully understand the linguistic structures, researchers must also consider the anthropological context of the community. This holistic perspective ensures that the unique semantic and social functions of the language are accurately documented and preserved within their context.

169. (C) Etymology - study of word origins and history
Etymology is the specialized branch of linguistics that investigates the historical origins and the development of words over time. It traces how the form and meaning of lexical items have changed through historical contact and internal evolution. In contrast, phonemics studies sound systems, morphology examines word formation, and typology categorizes languages based on their structural features. Each field has a specific analytical focus.

170. (A) Homophone
A homophone is a word that shares the same pronunciation as another word but has a different meaning and a different spelling. Examples include words like 'bare' and 'bear'. This phonetic phenomenon is a common source of ambiguity in spoken language but is resolved by the distinct orthography in writing. Homophones are a key topic in lexical semantics and the study of linguistic sound patterns.

171. (A) 1, 2, 3, and 4
The Munda branch of the Austroasiatic family includes several important tribal languages spoken in Jharkhand and the surrounding regions, such as Ho, Kharia, Bhumij, and Asur. Malto, however, is a Dravidian language. Correctly identifying these genealogical memberships is essential for understanding the historical development and the relationships between the diverse ethnic groups and their linguistic heritage in the Indian subcontinent.

172. (B) Dialectal divergence
Geographic barriers often lead to dialectal divergence by isolating speech communities and preventing regular social interaction. Without constant contact to maintain linguistic uniformity, separate groups begin to develop unique phonetic, lexical, and grammatical features. Over time, these independent changes result in the formation of distinct dialects. This process is a primary driver of the immense linguistic diversity found in many mountainous or isolated regions.

173. (C) Phrenology
Psycholinguistics, sociolinguistics, and ethnolinguistics are all recognized and established branches of linguistics that study language from different scientific perspectives. Phrenology, however, was a nineteenth-century pseudoscience that attempted to determine

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personality traits by measuring bumps on the skull. It is not a branch of linguistic study and has no scientific validity in the modern analysis of language, the brain, or human behavior and communication.

174. (D) A sound becoming more like a neighboring sound for clearer articulation
Assimilation is a common phonological process where a speech sound changes to become more similar to a neighboring sound. This typically occurs to make the movements of the vocal organs more efficient and the articulation of the word easier for the speaker. By reducing the physical effort required for speech, assimilation helps to facilitate smooth transitions between different sounds in connected and rapid conversation.

175. (A) Polysynthetic
Polysynthetic languages are characterized by a very high degree of morphological complexity, where a single word can incorporate several distinct concepts into a single complex structure. This often includes the subject, object, and various adverbial meanings, allowing a single lexical unit to function as a complete sentence. This typological classification highlights the diverse strategies that human languages use to organize and convey grammatical information.

176. (B) Language is a structured, rule-governed system of signs.
Language is fundamentally a structured and rule-governed system of arbitrary signs used for human communication. It possesses infinite productivity and is passed down through cultural transmission rather than being biologically fixed. While animal communication systems exist, they differ significantly from the complex and recursive nature of human language. These core characteristics distinguish language from other forms of signaling and highlight its unique role in society.

177. (B) Assimilation - the deletion of a sound entirely
Assimilation is a process where a sound becomes more like a neighbor, while elision is the term for the actual deletion of a sound. Intonation, stress, and pitch are all correctly defined as suprasegmental features that affect the melody and emphasis of speech. Understanding these phonological concepts is essential for analyzing the prosodic patterns and the various phonetic changes that occur in natural, connected speech.

178. (A) Diachronic phonology
Diachronic phonology is the branch of linguistics that investigates how the sound system of a language changes over historical time. This includes analyzing major shifts in vowel pronunciation and the development of new sound patterns. By tracking these changes across centuries, researchers can identify the internal and external forces that drive phonological evolution and understand the history of specific language families and dialects.

179. (C) Generative Grammar
Generative grammar is a theoretical framework that models the internalized set of rules allowing speakers to produce and understand an infinite number of novel sentences. It focuses on the mental faculty for language and the structural principles that underlie human speech. This approach, associated with Noam Chomsky, argues that these rules are part of a universal grammar that is innate to all human beings.

180. (C) Statement I is false but Statement II is true
Lexicography is the practical art and science of compiling dictionaries, focusing on vocabulary and its definitions. In contrast, scripts are visual writing systems used to represent the sounds and symbols of spoken language. While the second statement correctly defines the nature of scripts, the first incorrectly identifies lexicography as being concerned with visual writing systems rather than the documentation and study of vocabulary.

181. (C) Morphology
Morphology is the branch of linguistics that studies the internal structure of words and the rules of word formation. It focuses on how morphemes, such as suffixes and prefixes, are used to convey meaning and grammatical information like tense or case. By analyzing these morphological processes, researchers can understand how different languages build their vocabulary and express complex relationships within the structure of a single word.

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182. (B) Language endangerment
Language endangerment occurs when a language is no longer being passed down to younger generations and is only used by a small number of elderly speakers. This situation marks the final stages of language shift, leading eventually to language death. Identifying endangered languages is crucial for directing documentation and revitalization efforts that aim to preserve linguistic diversity and the cultural heritage of the communities involved.

183. (D) It analyzes how social context alters literal meaning.
Semantics is primarily concerned with the literal and structural meanings encoded in vocabulary and grammar. It studies relations like synonymy, antonymy, and the compositional meaning of sentences. The analysis of how social context and speaker intentions alter or expand meaning is instead the domain of pragmatics. While related, these two fields maintain distinct focuses on the different dimensions of linguistic meaning and interpretation.

184. (A) Language divergence
Language divergence occurs when a single language community splits and the resulting groups become isolated from one another. Over time, independent linguistic changes in each group lead to the development of distinct dialects and eventually separate languages. This process is a primary driver of the genealogical diversity found in language families, as ancestral tongues split and evolve into many different descendant systems across history.

185. (C) Compounding - Morphology
Compounding is a morphological process where two or more independent roots are joined to form a new word with a single meaning. Vowel rounding is a phonetic feature, phrase structure belongs to syntax, and implicature is a concept in pragmatics rather than lexicography. Each linguistic discipline has a specific set of concepts and units of analysis that define its scope and the nature of its research.

186. (A) Studying a language system as it exists at a specific point in time
Synchronic linguistics is the study of a language system at a fixed point in time, without reference to its historical development. It focuses on describing the rules, structures, and relationships that exist within the language as it is currently used by its speakers. This approach allows linguists to analyze language as a functioning whole, providing a detailed snapshot of its current phonetic, morphological, and syntactic state.

187. (D) Language shift towards the dominant language
The influence of mass media and formal education in a dominant language can create social and economic pressure for speakers of minority languages to shift their speech habits. This process often leads to language shift, where the dominant language replaces the minority tongue in more and more domains of daily life. Over time, this can lead to the decline and potential extinction of regional linguistic traditions.

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188. (B) Lip rounding for all consonants
Consonants are primarily classified using three main parameters: the place of articulation, the manner of articulation, and voicing. These features allow phoneticians to distinguish the vast majority of speech sounds. While lip rounding is a key feature for many vowels and some specific consonants, it is not a primary parameter for all consonants. Understanding these core categories is essential for the accurate description of speech sounds.

189. (C) Analyzing language as a system of interconnected signs and structures.
Structuralism is an approach that views language as a self-contained system of signs, where meaning is derived from the relationships between different elements. By analyzing these internal structures and patterns, linguists can understand how language functions as a whole. This methodology emphasizes the synchronic state of the language, focusing on the interconnectedness of sounds, words, and grammatical rules within a stable linguistic system at any point.

190. (D) Creating a standardized orthography
Establishing the phonemic inventory of an undocumented language is a crucial prerequisite for creating a standardized orthography. The writing system must accurately represent the

distinct sounds that distinguish meaning in the language. Once the phonemes are identified, researchers can design or adapt symbols that allow speakers to read and write their language consistently, which is a vital step for literacy, education, and linguistic preservation.

191. (A) It provides the rules for word order and sentence formation.
Syntax is the branch of linguistics dedicated to studying the rules and principles that govern how words are organized into sentences. It examines hierarchical structures and the permissible word order within a specific language. This field is distinct from morphology, which deals with word formation, and semantics, which focuses on meaning. Syntax provides the structural framework that allows speakers to produce and understand complex utterances.

192. (B) Lexical Semantics - rules governing verb tenses
Lexical semantics is the study of word meaning and the relationships between words in the lexicon. It is not concerned with the grammatical rules for verb tenses, which is instead a topic within morphology or syntax. Universal grammar, phrase structure rules, and immediate constituent analysis are all correctly paired with their respective roles in analyzing the innate capacity and the formal structure of sentences.

193. (B) Isolating / Analytic
Isolating, or analytic, languages are characterized by having words that typically consist of a single morpheme and a lack of complex inflections. In these systems, grammatical relationships and syntactic functions are primarily conveyed through strict word order rather than through changes to the internal structure of words. This typological classification represents one major strategy that human languages use to organize information and communicate meaning effectively.

194. (A) Field phoneticians
Field phoneticians are specialists who accurately record and transcribe the sounds of spoken language using the International Phonetic Alphabet. This task requires a deep understanding of the physical production and perception of speech. By documenting the phonetic reality of undocumented or endangered languages, they provide essential data for phonological analysis and the creation of standardized writing systems, contributing directly to the scientific documentation of global linguistic diversity.

195. (C) Structuralism/Behaviorism
Structuralism and behaviorism were dominant theoretical approaches in early twentieth-century linguistics. They focused on the observation and description of actual speech behaviors and the structured system of language rather than investigating the internal mental processes of the speaker. These schools of thought emphasized the systematic nature of linguistic signs and rules, laying the groundwork for the more cognitive and mentalist theories that emerged later in the field.

196. (D) Statement I is false but Statement II is true
Tribal languages are complex and fully developed linguistic systems with their own sophisticated morphological and syntactic rules. The idea that they lack complex grammar is a common misconception that has been debunked by scientific study. These languages are perfectly suited to the socio-cultural needs of their speakers and exhibit a wide range of structural diversity, matching the complexity found in any other human language family.

197. (C) Psycholinguistics / Neurolinguistics
Psycholinguistics and neurolinguistics are the branches of linguistics that study language as a biological and cognitive faculty. They investigate how the human mind and brain process, acquire, and produce language. By combining linguistic theory with psychological and neurological research, these fields provide insights into the internal mechanisms that enable human communication and the biological foundations of our unique capacity for speech and symbolic thought.

198. (B) Morphological reduction
Morphological reduction is a historical process where a language loses its complex inflectional systems and begins to rely more on word order to convey grammatical relationships. This often occurs due to phonetic changes that make affixes indistinct or silent. As these internal word markers disappear, the language shifts its structural type, demonstrating how human

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speech systems can transform significantly over centuries of diachronic evolution.

199. (D) Modern linguistics considers the exact origin of language a completely solved fact.
The exact origin of human language remains one of the most challenging and debated topics in modern linguistics. While various naturalistic and evolutionary theories have been proposed, such as the "yo-he-ho" theory, direct evidence from the distant past is largely absent. Most researchers consider the origin of speech to be a speculative area of study rather than a definitively solved scientific fact or archaeological discovery.

200. (A) Genealogical classification - language families and ancestors
Genealogical classification is the method of grouping languages based on their shared historical ancestry and common descent. It identifies language families through the comparison of cognates and sound correspondences. In contrast, structural classification looks at morphological patterns, areal linguistics focuses on geographic proximity, and typological classification categorizes languages based on internal structural features rather than ancestry or the specific writing systems they use.

201. (C) The blending of two distinct languages within a single utterance or conversation.
Code-mixing is a sociolinguistic phenomenon where a speaker combines elements from two or more languages within a single sentence or conversation. This practice is common in multilingual communities and serves various communicative functions, such as expressing specific cultural identities or filling lexical gaps. It is distinct from total language shift and reflects the fluid way that bilingual individuals navigate their diverse linguistic repertoires in daily life.

202. (A) An accelerated rate of language shift and endangerment
The movement of indigenous communities, often due to economic or environmental factors, frequently results in an accelerated rate of language shift. As communities are displaced and integrated into new social environments, they face pressure to adopt the dominant local language for survival and advancement. This often leads to the loss of traditional linguistic practices and the endangerment of tribal tongues as intergenerational transmission is interrupted.

203. (D) Fricative release
Suprasegmental features are phonetic properties that extend over more than one sound segment, such as stress, tone, and intonation. These elements affect the overall rhythm and melody of speech. Fricative release, however, is a segmental feature that describes how a specific consonant sound is produced and released. It is focused on a single point in the speech stream rather than being a property that spans multiple segments.

204. (B) Regular sound correspondences between cognates in different languages
The comparative method is a core tool in historical linguistics used to establish genetic relationships between languages. It relies on identifying regular sound correspondences across cognates, which are words that share a common ancestral origin. These systematic patterns provide the evidence needed to prove that languages belong to the same family and allow researchers to reconstruct the features of the common parent language.

205. (C) A Pidgin
A pidgin is a simplified and makeshift language that arises when groups without a common tongue need to communicate, typically for trade. It has no native speakers and a limited vocabulary and grammar. If a pidgin is eventually learned as a first language by a new generation, it undergoes creolization and becomes a creole, which is a fully developed and complex linguistic system.

206. (D) It involves the practical compilation of dictionaries based on linguistic data.
Lexicography is the branch of linguistics dedicated to the practical task of compiling dictionaries. This involves a systematic process of gathering linguistic data, selecting headwords, and providing accurate definitions based on actual language use. It is a field that requires deep engagement with both semantics and morphology to ensure that the resulting reference works are useful and linguistically sound tools for communication and study.

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207. (A) Root - an affix that can only appear at the end of a word
A root is the primary core of a word that carries its fundamental meaning, and it is not an affix. In contrast, an affix that appears at the end of a word is called a suffix. Derivation and inflection are correctly defined as processes that create new words or indicate grammatical roles. Stems are the bases to which various morphological markers are attached during the word formation process.

208. (B) Anthropological linguistics and semantics
Evaluating the loss of specific kinship terminology requires an understanding of both semantics and the cultural context of the language. This falls under the domain of anthropological linguistics, which studies the relationship between language and social life. Since kinship terms reflect the social structure of a community, their disappearance often signals significant cultural changes and provides insights into the impact of assimilation on linguistic diversity.

209. (B) Morphological typology
Morphological typology is the branch of linguistics that classifies languages based on how they organize morphemes to form words. The primary categories in this system include isolating, agglutinative, and fusional languages. This method focuses on internal structural features rather than genealogical ancestry or geographic location. It provides a way for linguists to identify universal patterns and differences in how human languages solve grammatical problems.

210. (A) Both Statement I and Statement II are true
Santhali is one of the important regional languages included in the Eighth Schedule of the Indian Constitution. This inclusion provides it with significant administrative, educational, and official recognition within the country. While many other tribal languages are still seeking this status, the recognition of Santhali represents a major step in the formal support and preservation of the linguistic diversity of Jharkhand and India.

211. (C) Acoustic phonetics
Acoustic phonetics is the branch of linguistics that studies the physical properties of sound waves produced during speech. It uses instrumental methods to analyze frequencies, amplitudes, and durations as sounds travel from the speaker to the listener. This field provides an objective way to measure the acoustic reality of human speech, complementing articulatory phonetics, which focuses on sound production, and auditory phonetics, which examines perception.

212. (D) Diachronic language change
Diachronic language change refers to the historical transformation of a language over centuries. This process involves significant shifts in vocabulary, pronunciation, and grammatical structure as the language adapts to new social and cultural contexts. By tracking these changes across long periods, linguists can understand the internal and external forces that drive linguistic evolution and trace the history of different language families and their various dialects.

213. (C) Language restricts humans to communicating only about the immediate present.
One of the most important utilities of human language is the ability to communicate about things that are not present in the immediate environment, a property known as displacement. Language allows humans to discuss the past, the future, and hypothetical situations. It also facilitates complex social organization and the accumulation of knowledge, far exceeding the limited communication systems of other species that are often tied to immediate stimuli.

214. (B) Ferdinand de Saussure - Arbitrariness of the sign
Ferdinand de Saussure is widely known for introducing the concept of the arbitrariness of the linguistic sign, which states that there is no natural link between a word's sound and its meaning. This principle is fundamental to structural linguistics. Other scholars like Noam Chomsky are famous for generative grammar, and Sir William Jones for the comparative method. Understanding these key contributions is essential for the study of linguistic theory.

215. (D) Acronym
An acronym is a word formed from the initial letters of a phrase, where the resulting string is pronounced as a single word, such as 'NATO'. This is a common morphological process used to create concise terms from longer expressions.

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It differs from initialisms, where each letter is pronounced individually. Acronyms represent one of the many ways that languages innovate and adapt their vocabulary to meet the needs of efficient communication.

216. (A) Increased language shift and attrition among minority language speakers
Mandatory policies that restrict education to a single dominant language can significantly accelerate language shift among minority communities. When children are not taught in their native tongue, they may stop using it in most domains of daily life, leading to linguistic attrition. This process often results in the loss of intergenerational transmission and can eventually lead to the endangerment and disappearance of diverse regional and tribal linguistic traditions.

217. (C) Stimulus-bound nature
Human language is characterized by duality, productivity, and cultural transmission. It is uniquely not stimulus-bound, meaning that humans can produce language without a direct physical trigger and can discuss things that are absent. Animal communication systems are often bound to immediate stimuli, whereas human speech is flexible and allows for the creation of infinite novel utterances. These core features distinguish our communication system from those of other biological species.

218. (A) Hyponymy
Hyponymy is a semantic relation where the meaning of a specific word is included within the meaning of a more general word. For example, 'chair' is a hyponym of the broader category 'furniture'. This hierarchical relationship is a fundamental way that the lexicon of a language is organized. It allows speakers to categorize their world and understand the logical connections between different concepts and the various levels of linguistic classification.

219. (D) Language planning and policy
Language planning and policy involve deliberate efforts to influence the development and use of languages within a society. Promoting a unified script for related languages is a specific strategy used to increase consistency and facilitate literacy and communication. These efforts often aim to support the preservation of regional languages and to manage the linguistic diversity of a state or country through formal administrative and educational frameworks.

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220. (B) It groups languages based on how they organize morphemes to form words.
Structural classification, or morphological typology, categorizes languages according to the internal organization of their words and how they express grammatical relationships. This method identifies common patterns, such as whether a language is isolating, agglutinative, or fusional. Unlike genealogical classification, which looks at ancestry, or geographical classification, which focuses on location, structural analysis focuses on the formal principles and the internal mechanics of the linguistic system itself.

221. (C) Kurukh - Austroasiatic
Kurukh is a member of the Dravidian language family, rather than the Austroasiatic family. In contrast, English is Indo-European, Telugu is Dravidian, and Mandarin is Sino-Tibetan. Correctly identifying these genealogical memberships is essential for understanding the historical migration patterns and the genetic relationships among the world's diverse languages. Misclassifying a language can lead to significant misunderstandings about its ancestral roots and its development over time.

222. (D) The tradition of lexicographic study
Tracing the history of dictionary creation involves examining the tradition of lexicographic study within a specific region or culture. This research looks at the efforts of scholars, missionaries, and organizations to document and preserve the vocabulary of a language over historical time. Understanding this tradition provides valuable insights into the academic and cultural history of the region and the development of the tools used for linguistic analysis.

223. (A) Generativism
Generativism is a theoretical approach in linguistics, associated with Noam Chomsky, that proposes humans possess an innate biological faculty for language acquisition. It argues that we are born with an internal system of rules, known as universal grammar, that allows us to learn complex linguistic systems with minimal

effort. This mentalist perspective contrasts with behaviorist views that see language merely as a learned habit shaped by environmental reinforcement.

224. (C) Statement I is false but Statement II is true
The principle of arbitrariness states that there is no natural or inherent link between a word's sound and its meaning. This means that linguistic signs are determined by cultural convention rather than by any logical connection to the objects they represent. While the second statement correctly identifies this foundational concept, the first incorrectly suggests that form and meaning are naturally linked, which is a view rejected by modern linguistics.

225. (B) Sociolinguistics
Sociolinguistics is the branch of linguistics that investigates the relationship between language and society. It examines how linguistic variations are influenced by social factors such as class, gender, ethnicity, and geography. By studying how different groups within the same community use language, sociolinguists gain insights into the social functions of speech and how linguistic choices reflect and maintain social identities, hierarchies, and the power structures of various groups.

226. (A) Dissimilation
Dissimilation is a phonological process where a speech sound changes to become less similar to a neighboring sound. This typically occurs to improve clarity and to make the sounds more distinct for the listener. While assimilation makes sounds more alike for ease of articulation, dissimilation prioritizes the acoustic distinctness of speech. Both processes are important for understanding how the sounds of a language change and evolve over historical time.

227. (C) It provides the rules for ordering words into sentences.
Morphology is the study of the internal structure of words and the rules of word formation, while syntax is the branch that provides the rules for ordering words into sentences. Morphology analyzes free and bound morphemes and deals with inflectional and derivational processes. Understanding these distinct levels of analysis is essential for a comprehensive scientific study of language, as they focus on different dimensions of structural organization.

228. (D) Nagpuri (Sadri) - Serves as a widespread Lingua Franca among diverse groups
Nagpuri, also known as Sadri, functions as a major lingua franca in Jharkhand, facilitating communication among many different tribal and non-tribal communities. It is a vital tool for trade and social interaction in a region characterized by immense linguistic diversity. Unlike some other languages that may be more restricted to specific ethnic groups or domains, Nagpuri's widespread use as a bridge language demonstrates its critical sociolinguistic role.

229. (C) The underlying system of rules that native speakers use to produce and understand their language.
In descriptive linguistics, grammar refers to the internalized system of rules and principles that allow native speakers to produce and interpret their language. It is an objective study of how language actually works in practice, rather than a set of prescriptive rules about how people should speak. This approach focuses on the biological and cognitive foundations of speech, providing a structural model of the speaker's innate linguistic competence.

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230. (B) Difficulty in implementing formal mother-tongue education programs
The lack of standardized orthographies for minority languages creates significant barriers to implementing effective mother-tongue based education. Without a uniform writing system, it is difficult to develop standardized textbooks and teaching materials. This can lead to fragmented literacy efforts and contributes to the decline of regional languages, as they are excluded from formal schooling and other public domains that rely on written communication for institutional stability.

231. (D) Phlebotomy
Phonetics, morphology, and syntax are all fundamental and recognized levels of linguistic analysis that study sounds, word formation, and sentence structure respectively. Phlebotomy, however, is a medical procedure involving the drawing of blood and has no connection to the scientific study of language. Maintaining clear

boundaries between linguistic disciplines and other fields is essential for a rigorous and focused academic investigation of the complex nature of human communication.

232. (A) Subtractive bilingualism and language attrition
Subtractive bilingualism occurs when a person's second language is learned at the expense of their first language, often leading to language attrition. This process is common in minority communities where speakers face pressure to transition to a dominant tongue for economic and social reasons. Over time, the ancestral language is no longer used, and its structural and lexical features begin to decline as it ceases to be passed down.

233. (C) Genealogical/Familiar classification
Establishing structural similarities to prove a common origin among different languages is a core activity in genealogical, or familiar, classification. By applying the comparative method, linguists can identify shared ancestry and group languages into families, such as the Austroasiatic family. This research traces the historical descent of linguistic systems, helping us understand migration patterns and the genetic relationships that exist between diverse speech communities across several regions and history.

234. (A) Early scholars contributed significant grammatical descriptions and encyclopedic works.
The tradition of study for regional languages in Jharkhand is marked by significant contributions from early scholars, including missionaries and administrators. They produced extensive grammatical descriptions, dictionaries, and encyclopedic works that provided a vital foundation for the documentation of tribal languages. This historical research remains essential for modern linguists and community members working to preserve and revitalize the linguistic and cultural heritage of the region's diverse populations.

235. (D) Semantics - study of word formation rules
Semantics is the study of meaning in language, while the rules for word formation are the focus of morphology. Phonetics, syntax, and lexicography are all correctly defined as studying sounds, sentence structure, and dictionary compilation respectively. Each branch of linguistics has a specific analytical focus and a set of units, and misidentifying these core domains can lead to significant confusion in the scientific and structural study of human communication.

236. (B) Agglutinative morphology
Agglutinative languages are characterized by a morphological process where multiple affixes are added to a root, with each affix typically carrying a single, distinct grammatical meaning. The boundaries between these morphemes remain clear and the root itself often stays unchanged. This strategy differs from fusional morphology, where meanings are blended, or isolating morphology, which uses separate words rather than complex internal structures to convey grammatical roles.

237. (C) Computational linguistics
Computational linguistics is the interdisciplinary field that uses computer science and mathematical algorithms to process and analyze human language. It involves developing models for speech recognition, machine translation, and natural language understanding. By combining linguistic theory with computational power, this branch allows for the large-scale analysis of linguistic data and the creation of technology that can interact with people using natural, everyday speech and written text.

238. (C) Statement I is true but Statement II is false
Multilingualism is a common phenomenon where individuals use several languages for different purposes, such as a mother tongue for home and a lingua franca for trade. Far from causing cognitive decline, research suggests that multilingualism can actually enhance cognitive flexibility and provide various educational and social advantages. While the first statement correctly describes this linguistic reality, the second incorrectly generalizes about its potential effects on the human mind.

239. (A) First language acquisition
First language acquisition refers to the natural and instinctive process through which children learn their native tongue during early childhood. This process happens without formal instruction and follows a universal developmental sequence

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across different cultures. It suggests that humans are born with a biological predisposition and internal mechanisms for acquiring language, distinguishing it from second language learning, which often requires more conscious and deliberate effort in a classroom setting.

240. (B) All dialects of a language are always mutually incomprehensible.
Dialects are variations of a single language that are usually mutually intelligible to some degree. While they differ in pronunciation, vocabulary, and grammar, speakers can typically understand each other. An idiolect is the unique speech pattern of an individual, and a standard language is a variety that has been formalized for public use. The claim that all dialects are always mutually incomprehensible is incorrect and contradicts the definition of a dialect.

241. (B) Transformational rule - alters an underlying sentence structure to a surface form
In generative grammar, transformational rules are used to map an abstract underlying structure of a sentence to its final surface form. This process explains how related sentences can have different structures. Phrase structure rules define the basic organization of words, while phonemic rules deal with sound patterns. These components work together within a complex system that allows speakers to produce and understand an infinite variety of grammatical sentences.

242. (A) Language revitalization
Language revitalization refers to the ongoing efforts by communities, scholars, and governments to reverse the decline of endangered languages. These activities include documenting the language, creating educational materials, and promoting its use in daily life and public domains. Successful revitalization helps to preserve linguistic diversity and cultural heritage, ensuring that minority tongues continue to be spoken and passed down to future generations despite the pressures of shift.

243. (C) Language contact phenomena
Language contact occurs when speakers of different languages interact, leading to various structural and sociolinguistic effects such as mutual borrowing of vocabulary. This area of study investigates how languages influence each other and how new linguistic features or entirely new languages, like pidgins and creoles, emerge from these interactions. Analyzing these phenomena provides insights into the dynamic nature of language and the role of social context in driving linguistic change.

244. (D) Alphabetical
Languages are traditionally classified using genealogical, typological, and areal methods, which focus on ancestry, structural features, and geographic proximity respectively. These scientific approaches provide different perspectives on linguistic diversity and evolution. An alphabetical classification is merely a way of organizing data by names and is not a recognized linguistic method for determining the relationships, origins, or structural properties of human speech systems or their various families.

245. (C) Speakers tend to simplify complex consonant clusters in rapid speech.
The principle of least effort suggests that language change is often driven by the desire to make communication more efficient and less physically demanding. This leads to common processes like phonetic simplification, where speakers reduce complex clusters or elide sounds in rapid conversation. While this results in changes to the sound system over time, it reflects a natural tendency toward economy in the production of spoken language during social interaction.

246. (B) Lexical shift and domain loss
When younger speakers replace native terms with vocabulary from a dominant language, it indicates lexical shift and a loss of domains where the native language is used. This process is a significant sign of language endangerment, as the ancestral tongue is increasingly restricted to fewer contexts. Over time, this can lead to the erosion of the unique semantic and cultural knowledge embedded in the original tribal or regional language.

247. (D) Scripts provide a visual medium to represent the sounds of spoken language.
A script is a cultural invention that provides a visual medium to represent the sounds and meanings of a spoken language. While spoken language is a natural human faculty, writing systems must be developed and learned.

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Scripts can be adopted, adapted, or invented independently of the language's grammar, and they play a vital role in documentation, literacy, and the long-term preservation of linguistic traditions in many societies.

248. (A) Semantics - Syllables
Semantics is the branch of linguistics that studies meaning, while the study of syllables falls under phonology. Phonology focuses on phonemes, morphology on morphemes, and syntax on phrases and clauses. Each discipline has a specific unit of analysis that defines its scope and methodology. Correctly identifying these pairings is essential for a rigorous and systematic investigation of the different levels of structural organization within any human language system.

249. (A) Linguistic preservation requires community involvement, policy support, and educational integration.
Effective solutions for preserving regional languages require a multifaceted approach that includes strong community engagement and institutional support. Integrating the language into formal education and public policy is essential for maintaining its functional use and vitality. Documentation through dictionaries and digital archives also plays a vital role. Without a combination of these efforts, minority languages face significant risks of shift and eventual loss in the face of dominant global tongues.

250. (A) The fundamental nature, acquisition, and underlying mental representation of human language.
The theoretical debate between structuralism and generativism centers on defining the fundamental nature of human language and how it is acquired. Structuralism views language as a social system of signs, while generativism emphasizes the innate mental structures and rules that enable speech. This division shapes how researchers investigate the cognitive and biological foundations of communication, providing different frameworks for understanding the unique faculty that allows humans to produce and understand complex linguistic systems.

251. (B) The scientific study of language and its application.
Researchers define linguistics systematically as the scientific study of language, encompassing both theoretical frameworks and practical applications. This approach allows for a rigorous analysis of language structure and use. By focusing on scientific inquiry, the field addresses how communication is structured and acquired across various cognitive and social contexts for better understanding.

252. (A) Patterns of language structure, use, and acquisition.
Comprehending the diverse dimensions of linguistics requires a thorough understanding of how languages are structured, acquired, and utilized in different contexts. These elements form the core of the field's research focus. By analyzing these specific patterns, scholars can effectively explore the multifaceted nature of human communication and the systematic ways language functions in society.

253. (C) To solve communicative challenges encountered by researchers.
Theoretical and applied approaches frequently intersect within the discipline to solve complex communicative challenges. This overlap occurs because practical problem-solving often relies on established theoretical frameworks to be effective. By combining these methodologies, researchers can better address real-world communication issues while contributing to the overall development and refinement of linguistic theories and structural models.

254. (D) Mapping out the specific kinds of linguistics.
The academic community establishes a necessary foundation for specialized research by mapping out the specific kinds of linguistics within the broader field. This structured categorization identifies the distinct approaches and sub-disciplines available to researchers. By defining these branches, the discipline creates a framework that allows for targeted inquiry into diverse linguistic phenomena and human communicative realities.

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255. (C) A dynamic and essential domain of scientific inquiry.
Applying a structured approach to language phenomena demonstrates that the field of linguistics is a dynamic and essential domain of scientific inquiry. This methodology enables linguists to analyze complex communication patterns with rigor and precision. It highlights the field's ability to adapt to new communicative realities while remaining foundational for understanding human cognition and social interaction.

256. (B) Linking linguistic branches with the origin of language.
The primary focus of the academic project involves investigating the foundational branches of linguistics in conjunction with the theory of the origin of language. This approach helps researchers decode the origins of ancient texts by applying diverse linguistic methodologies. Linking these areas allows for a more comprehensive understanding of how early communicative signals evolved into complex speech.

257. (D) Analyzing the structural evolution in the ancient text.
Researchers evaluate the theory of the origin of language by meticulously analyzing the structural evolution evident in discovered ancient texts. This process involves comparing early communicative signals with more complex grammatical formations. By tracing these changes, the team can reconstruct the initial stages of human speech and understand how systematic language developed from early vocalizations over time.

258. (A) Communicative needs drove structural complexity.
The theory of the origin of language suggests that early communicative needs were the primary drivers behind the development of structural complexity in human speech. As social and functional demands increased, language systems evolved from simple vocalizations into sophisticated grammatical structures. This perspective emphasizes that the architecture of language is intrinsically linked to the necessity for effective communication.

259. (C) They each offer unique methodological tools necessary for tracing beginnings.
The branches of linguistic study are considered interdependent because each provides unique methodological tools essential for tracing the beginnings of human communication. No single branch is sufficient on its own to reconstruct linguistic history. Instead, they work together to analyze structural evolution and early vocalizations, offering a multi-faceted approach necessary for formulating a cohesive scientific timeline.

260. (A) Creating a timeline of human communicative development.
Synthesizing the theory of the origin of language with established linguistic branches allows researchers to create a cohesive timeline of human communicative development. This synthesis bridges the gap between historical speculation and scientific analysis. By integrating various methodological tools, the academic team can accurately map the progression from early vocalizations to the complex linguistic systems used by humans today.

261. (D) Its use of symbolic representation and systematic rules.
Language is differentiated from mere biological signaling through its use of symbolic representation and systematic rules. These characteristics allow for the creation of complex social structures and the organization of human societies. Unlike instinctive signals, language involves a structured framework that facilitates the transmission of knowledge and the establishment of laws within a community, driven by human cognition.

262. (B) Passing down knowledge, labor, and established laws.
The utility of language is primarily demonstrated through its role in passing down knowledge, coordinating labor, and establishing laws within a community. It serves as an essential tool for maintaining complex social structures and ensuring collaboration. By facilitating these activities, language allows a society to function efficiently and progress across successive generations while maintaining a shared cultural framework.

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279. (C) Governing word order and sentence structure rules.
The analysis of syntax reveals the specific rules governing word order and sentence structure within the endangered dialect. These rules determine how words are organized to form coherent and meaningful sentences. Researchers noted that these syntactic patterns differ significantly from neighboring dialects, highlighting the unique structural identity of the language and providing essential data for its systematic and accurate academic documentation.

280. (D) It would lead to a flawed analysis of the linguistic system.
Ignoring any single structural component—such as phonetics, morphology, semantics, or syntax—would inevitably result in a flawed analysis of the linguistic system. Each discipline provides essential insights into a different level of language organization. Because these components are interdependent, a holistic profile is necessary to ensure the comprehensive academic preservation and accurate understanding of the complex endangered dialect being studied.

281. (A) Decipher the obsolete scripts utilized in the ancient manuscripts.
Researchers must systematically decipher the obsolete scripts utilized in the ancient manuscripts before modern documentation can occur. This step is essential because the scripts represent the visual record of the spoken word from a previous era. Only after these early writing systems are understood can the academic team move forward with compiling dictionaries and establishing a standardized vocabulary for educational purposes.

282. (B) As visual representations of the spoken word.
According to the research division's analysis, early scripts functioned as visual representations of the spoken word. They served as a bridge between auditory communication and a permanent written record. Tracing how these scripts evolved into modern writing systems allows researchers to understand the historical development of the language and provides the foundation necessary for accurate lexicography and long-term linguistic preservation.

283. (B) Defining terms and noting spelling variations.
In the context of compiling a comprehensive dictionary, the practice of lexicography involves rigorously defining terms and noting spelling variations. These variations often stem from the different historical scripts used to record the language. By establishing a standardized vocabulary through this meticulous process, researchers can bridge the gap between ancient historical texts and the contemporary usage of the regional language.

284. (A) Understanding how words were historically written.
The study of scripts is fundamentally linked to successful lexicography because accurate dictionary compilation relies on understanding how words were historically written and recorded. Lexicographers use this historical data to identify spelling variations and define terms correctly. By synthesizing script analysis with dictionary creation, the research team ensures that the written heritage of the language informs its modern academic documentation.

285. (C) A robust framework ensuring the systematic preservation of the language.
Synthesizing the analysis of historical scripts with the meticulous methodology of lexicography results in a robust framework for documenting the language. This combined approach ensures that both the written heritage and modern vocabulary are systematically preserved for future analysis. It provides researchers with a comprehensive academic tool for understanding the language's evolution, bridging the gap between historical origins and current usage.

286. (D) A theoretical framework to categorize systems accurately.
Due to its significant diversity, the linguistic study of tribal and regional languages of Jharkhand demands a robust theoretical framework to categorize these systems accurately. Such a framework allows researchers to move beyond simple description and apply formal models to complex communicative structures. This systematic approach is necessary for documenting the unique syntactic and semantic features found across the region's languages.

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271. (C) To systematically organize the multiple newly documented dialects.
The primary purpose of utilizing both familiar and structural classification methods is to systematically organize the multiple newly documented dialects. This dual approach allows researchers to address both historical origins and grammatical structures. By using these complementary methodologies, the team can categorize linguistic variations accurately, ensuring that all forms of spoken, ritualistic, and vernacular expressions are properly documented.

272. (B) By genetic historical descent.
Familiar classification groups documented dialects by their genetic historical descent. This method focuses on the shared origins of languages, tracing how different varieties evolved from common ancestors over time. By identifying these ancestral links, researchers can understand the historical relationships between dialects, providing a clear genealogical framework that complements other morphological and syntactic methods of linguistic categorization.

273. (D) By grouping them based on morphological and syntactic typologies.
Structural classification organizes linguistic varieties by grouping them based on their morphological and syntactic typologies. Rather than focusing on historical descent, this method analyzes the internal grammar and word formation rules of the languages. This approach allows researchers to identify similarities in how different dialects are built, which can sometimes reveal shared patterns among languages with entirely different origins.

274. (A) They share structural similarities due to contact.
Researchers observed that some different forms of language share striking structural similarities despite having distinct historical roots. These similarities are often the result of intense regional contact between different speaking populations. This phenomenon demonstrates that geographical proximity and social interaction can lead to convergent evolution, where unrelated languages adopt similar morphological or syntactic features through a process of mutual influence.

275. (C) Precise understanding of historical and functional relations.
The rigorous application of language classification ensures a precise academic understanding of how different forms of language relate to one another both historically and functionally. By combining genetic and structural methodologies, researchers can map the linguistic landscape accurately. This comprehensive approach provides clarity on both the ancestry of dialects and their current grammatical operations, facilitating a thorough analysis of regional diversity.

276. (A) Phonetics
Phonetics is the first discipline applied by researchers to document the unique sound inventory of the endangered dialect. This stage involves conducting acoustic and articulatory analyses to capture the specific sounds used by speakers. By starting with phonetics, the team establishes the foundational auditory building blocks of the language before moving on to more complex levels of linguistic structure.

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277. (D) Constructing words through intricate affixation.
In the study of the endangered dialect, morphology specifically examines how speakers construct complex words through intricate affixation processes. This discipline focuses on the internal structure of words and the rules governing the combination of morphemes. By analyzing these formations, researchers gain a deeper understanding of how the language builds its vocabulary and expresses grammatical relationships at the word level.

278. (B) Decoding relationships between words and definitions.
Semantics is strictly applied by the task force to decode the nuanced relationships between words and their contextual definitions within the community. This analysis allows researchers to understand the precise meanings conveyed through speech. By examining how words are assigned meaning, scholars can capture the communicative intent and cognitive associations that are essential for the comprehensive preservation of the dialect.

26. Identify the correct chronological order of the following literary phases/movements in Hindi literature.
(A) Bhakti Kaal, Reeti Kaal, Chhayavad, Pragativad
(B) Reeti Kaal, Bhakti Kaal, Pragativad, Chhayavad
(C) Bhakti Kaal, Chhayavad, Reeti Kaal, Pragativad
(D) Chhayavad, Bhakti Kaal, Reeti Kaal, Pragativad

27. Read the following statements and choose the correct option.
Assertion (A): The Alwar saints of South India composed ecstatic hymns praising Lord Vishnu.
Reason (R): The Alwars firmly believed that intellectual knowledge of the Vedas was the only path to salvation.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

28. Which of the following is the most appropriate definition of "Sagun Bhakti"?
(A) Worship of a localized village spirit
(B) Devotion to a personal God with form
(C) Devotion to absolute, unmanifest energy
(D) A scholarly translation of ancient texts

29. Read the following statements regarding Sufi Saints in Indian Literature:
I. They often used the local dialects like Awadhi for their compositions.
II. Their works primarily focused on 'Premakhyan' (Sufi romances).
III. Padmavat is a seminal work in this tradition.
IV. They strictly avoided any integration of Indian cultural motifs.
Which of the above statements are correct?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and III
(D) I, II, and IV

30. Which text is recognized as a monumental work of the Ram Margi branch of Sagun Bhakti?
(A) Sursagar
(B) Bijak
(C) Padmavat
(D) Ramcharitmanas

31. Read the following statements and choose the correct option.
Statement I: Nirgun Bhakti poets like Kabir rejected idol worship and the caste system.
Statement II: Sagun Bhakti poets completely abandoned the use of poetic meters and wrote only in prose.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

32. What is the primary characteristic of Riteekalin Poetry (Riti Kaal)?
(A) Focus on agrarian life and peasant struggles
(B) Stylized poetic ornamentation and eroticism
(C) Devotional hymns praising the formless God
(D) Patriotic songs for the independence movement

33. Match the following Riteekalin poets with their defining literary trait or work.
List I: (Riteekalin Poets)
P. Keshavdas
Q. Bihari
R. Bhushan
S. Padmakar
List II: (Defining Trait/Work)
1. Satsai (Couplets of Shringar)
2. Veer Rasa (Heroic poetry)
3. Difficult stylistic poetry (Hard Kavya)
4. Vivid descriptions of nature and festivals
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

34. Identify the correct statement regarding Riteekalin poetry.
(A) It was patronized by kings and lords
(B) It ignored the rules of Sanskrit poetics
(C) It drove the medieval Bhakti movement
(D) It was written in the English language

35. Read the following statements about Rahasyavad (Mysticism) in modern Indian literature:

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287. (C) Analyzing unique syntactic and semantic structures.
Researchers utilize the formal theory of linguistics to analyze the unique syntactic and semantic structures present in indigenous languages. By applying these established theoretical models, scholars can conduct a precise scientific evaluation of how these languages operate internally. This approach ensures that the documentation of tribal and regional languages is grounded in academic rigor, leading to more accurate and comprehensive linguistic profiles.

288. (B) Rule-based patterns and phonetic inventories.
Applying a rigorous theory of linguistics enables scholars to document rule-based grammatical patterns and phonetic inventories specific to the Jharkhand region. Rather than relying on unstructured observations, this theoretical approach provides the tools needed to identify and record the systematic rules that govern indigenous communication. This ensures the resulting documentation is structurally sound and useful for comparative research in global linguistics.

289. (D) It fails to provide precise scientific evaluation.
Relying solely on descriptive observation in the study of these languages is limited because it fails to provide a precise scientific evaluation of their internal operations. Without the guidance of established theoretical models, researchers cannot effectively categorize intricate communicative systems or document rule-based patterns. A formal linguistic theory is required to ensure that academic documentation is structurally accurate and scientifically robust.

290. (A) Ensuring documentation contributes to global typologies.
Grounding the study of Jharkhand's languages in solid theoretical models ensures that the resulting academic documentation contributes to broader global linguistic typologies. By using standardized theoretical frameworks, researchers can present their findings in a way that is universally recognizable within the academic community. This allows for the integration of local linguistic data into the wider scientific understanding of human language systems.

291. (C) Studying regional languages of two adjacent states.
The cross-border research initiative focuses on the linguistic study of tribal and regional languages of both Jharkhand and its neighbor state. This comprehensive approach involves documenting language varieties that span across political borders to analyze linguistic continuity. By examining both regions concurrently, the researchers aim to understand how administrative boundaries impact communicative systems and map the cross-border dialects that link them.

292. (A) The features often form a contiguous continuum.
Scholars observe that while political borders exist between Jharkhand and its neighbor state, linguistic features often form a contiguous continuum. This indicates that administrative boundaries do not always create sharp divisions in language use. Instead, indigenous populations across the border share structural and phonetic traits, demonstrating that linguistic evolution often ignores political limits in favor of historical and regional connectivity.

293. (D) Morphological and phonetic similarities.
Specific morphological and phonetic similarities are shared between the indigenous populations of Jharkhand and its neighbor state. These shared elements suggest deep historical and regional connections that transcend modern administrative boundaries. By identifying these commonalities, researchers can provide a more accurate and comprehensive structural map of the dialects, highlighting the linguistic unity that exists within the geographically adjacent tribal and regional communities.

294. (B) Full landscape analysis requires examining neighbors.
Analyzing the languages of Jharkhand in isolation is considered insufficient because a full understanding of the linguistic landscape requires examining the neighbor state as well. Since many dialects span across state borders, focusing on only one region misses the broader context of linguistic continuity. A concurrent study of both areas is necessary to accurately map cross-border varieties and their historical relationships.

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263. (C) Language is intertwined with human cognitive capabilities.
Structural characteristics of language are universally recognizable because the nature of language is deeply intertwined with human cognitive capabilities. Although surface variations exist among different languages, the underlying frameworks remain consistent due to the shared biological and cognitive traits of humans. This connection ensures that certain systematic rules and symbolic functions are present across various human communicative systems globally.

264. (D) A tool for cultural preservation and identity formation.
Beyond simple information transfer, the utility of language serves as a primary tool for cultural preservation and identity formation. It allows communities to maintain their heritage and define their collective sense of self. Language facilitates the transmission of values and traditions, ensuring that the unique identity of a group is sustained and passed on through successive generations of speakers.

265. (A) Understanding nature is essential for appreciating utility.
Researchers conclude that understanding the intrinsic nature and core characteristics of language is essential for fully appreciating its profound utility in sustaining human collaboration. This knowledge allows for a better grasp of how language facilitates cognitive advancement and social organization. Recognizing the relationship between what language is and how it is used remains vital for any comprehensive linguistic analysis.

266. (B) Technological integration and migratory shifts.
The rapid transformation of the dialect in the study is caused by technological integration and migratory shifts. These external environmental pressures force the linguistic community to adapt their vocabulary and structural patterns. As speakers interact with new tools and neighboring populations, their communication evolves to maintain efficiency, demonstrating the dynamic nature of language when faced with significant social changes.

267. (B) An ongoing process driven by multiple dynamic factors.
The development of language within this group is characterized as an ongoing, dynamic process rather than a static phenomenon. It is driven by multiple factors, including internal systematic shifts and external pressures such as migratory changes. This continuous evolution highlights how communication mechanisms constantly adapt to suit new social realities, ensuring that the language remains functional for its speakers over time.

268. (A) Necessity and efficiency in communication.
Linguistic modification is often driven by the factors of necessity and efficiency in communication. Speakers adapt their language to suit new technological tools and changing social environments. These modifications ensure that communication remains practical and effective. The study reveals that these functional requirements lead to the evolution of vocabulary and structural patterns, reflecting the community's adaptation to its surroundings.

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269. (C) Adapting to new technology and social realities.
Speakers in the scenario adapt their communication by adjusting to new technological tools and evolving social realities. This process involves modifying vocabulary and structural patterns to ensure effective interaction with neighboring populations. Such adaptations are necessary for maintaining communicative efficiency in a rapidly changing environment. This behavior demonstrates the resilience and flexibility of human language systems during periods of transition.

270. (D) A model for understanding linguistic evolution globally.
The careful analysis of linguistic change and its reasons within this specific community serves as a vital model for understanding broader mechanisms of linguistic evolution globally. By documenting how local dialects adapt to technological and social shifts, linguists gain essential insights into universal communication patterns. This research provides a framework for evaluating how languages everywhere respond to environmental pressures.

CHAPTER 03
Indian Literature

1. Which of the following best defines the term "Veda" in ancient Indian literature?
(A) A collection of epic narratives and myths
(B) A compendium of sacred knowledge and hymns
(C) A philosophical treatise on the nature of reality
(D) A set of grammatical rules for the Sanskrit language

2. Identify the correct chronological order of the following ancient Indian literary texts.
(A) Rigveda, Upanishads, Mahabharata, Puranas
(B) Upanishads, Rigveda, Puranas, Mahabharata
(C) Rigveda, Puranas, Upanishads, Mahabharata
(D) Mahabharata, Rigveda, Puranas, Upanishads

3. Which Veda is primarily associated with sacrificial rituals and contains prose formulas?
(A) Rigveda
(B) Samaveda
(C) Yajurveda
(D) Atharvaveda

4. Match the following Vedas with their primary content.
List I: (Vedas)
P. Rigveda
Q. Samaveda
R. Yajurveda
S. Atharvaveda
List II: (Primary Content)
1. Melodies and chants
2. Hymns of praise
3. Spells and charms
4. Sacrificial rituals
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

5. Identify the incorrect statement regarding the Puranas.
(A) They traditionally contain five characteristics (Panchalakshana).
(B) There are 18 Maha Puranas in ancient Indian literature.
(C) They were exclusively written for Buddhist monastic rituals.
(D) They encompass genealogies of gods, sages, and kings.

6. Read the following statements about the Upanishads:
I. They are considered the end of the Vedas (Vedanta).
II. They deal primarily with philosophical speculations.
III. They focus heavily on strict ritualistic sacrifices.
IV. The Brihadaranyaka is one of the oldest Upanishads.
Which of the above statements are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

7. Read the following statements and choose the correct option.
Assertion (A): The Upanishads mark a shift from ritualism to philosophical inquiry in ancient Indian literature.
Reason (R): The texts primarily explore concepts like Brahman and Atman rather than focusing on physical sacrifices.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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8. Which of the following is the most appropriate description of the "Epics" in Indian literature?
(A) Heroic narratives detailing dharma
(B) Short lyrical poems depicting nature
(C) Prose collections of animal fables
(D) Philosophical texts taught in forests

9. Identify the correct pair of Epic and its core philosophical discourse.
(A) Ramayana - Bhagavad Gita and Shanti Parva
(B) Ramayana - Dhammapada and Sutta Pitaka
(C) Mahabharata - Bhagavad Gita
(D) Mahabharata - Agamas and Jain canonical works

10. Read the following statements regarding Jain Literature:
I. It is primarily written in Prakrit and Apabhramsha.
II. The Agamas are canonical texts of Jainism.
III. It exclusively deals with martial arts and warfare.
IV. Hemachandra was a prominent Jain scholar.
V. It completely rejects the concept of non-violence.
Which of the above statements are correct?
(A) I, II, and IV
(B) I, III, and V
(C) II, III, and IV
(D) I, II, and V

11. Which text is considered an exception to the Sanskrit dominance in early ancient religious texts, being originally codified in Pali?
(A) Rigveda
(B) Ramayana
(C) Bhagavad Purana
(D) Tripitaka

12. A scholar is researching the Jataka tales. What concept is she most likely applying to understand the text?
(A) The complex philosophical nature of Atman
(B) Past lives of Buddha and moral lessons
(C) The genealogical history of the Kuru clan
(D) The intricate phonetic rules of Sanskrit

13. Which of the following is an incorrect pair of Buddhist literature and its subject?
(A) Vinaya Pitaka - Specific monastic rules
(B) Sutta Pitaka - Key discourses of Buddha
(C) Jatakas - Rules for kingship
(D) Abhidhamma Pitaka - Philosophical analysis

14. Match the following regional literatures with their notable early texts or authors.
List I: (Regional Literatures)
P. Odia Literature
Q. Bangla Literature
R. Jain Literature
S. Buddhist Literature
List II: (Notable Early Texts/Authors)
1. Charyapada
2. Sarala Das
3. Tripitaka
4. Agamas
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

15. The rise of Odia literature is most commonly associated with which poet who adapted the Mahabharata?
(A) Sarala Das
(B) Jayadeva
(C) Upendra Bhanja
(D) Fakir Mohan Senapati

16. Read the following statements about early Bangla literature:
I. The Charyapadas are considered the earliest extant work.
II. It was heavily influenced by Vaishnava Bhakti later on.
III. The Mangal-Kavyas form a significant part of its medieval phase.
IV. It developed completely independent of Sanskrit influences.
Which of the above statements are correct?
(A) II, III, and IV
(B) I, II, and III
(C) I, III, and IV
(D) I, II, and IV

17. Read the following statements and choose the correct option.
Assertion (A): The Siddha literature played a crucial role in the development of early Eastern Indo-Aryan languages.
Reason (R): Siddha poets composed mystic

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songs known as Charyapadas in a proto-language called Sandhya Bhasha.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

18. Read the following statements and choose the correct option.
Statement I: Siddha literature often employed esoteric and paradoxical language.
Statement II: The primary aim of Nath literature was to strictly enforce orthodox Vedic rituals.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

19. Identify the correct statement regarding Nath Literature.
(A) It revolves around the worship of Vishnu
(B) It was written in classical Sanskrit only
(C) Gorakhnath is a foundational figure
(D) It promoted worldly and material gain

20. Which of the following best describes the cause-effect relationship between the socio-religious environment and Siddha/Nath literature?
(A) Extensive royal patronage causing Siddhas to write royal panegyrics
(B) Rise of Islamic influence causing Nath yogis to write in Arabic
(C) Sharp decline of agriculture causing Siddhas to compose farm texts
(D) Rise of mystic poetry focusing on inner realization

21. Read the following statements about the Bhakti Movement:
I. It originated in South India with the Alwars and Nayanars.
II. It emphasized intense personal devotion to a deity.
III. It completely disregarded the role of a Guru.
IV. It manifested in two main streams: Sagun and Nirgun.
V. It solely catered to the upper castes of society.
Which of the above statements are correct?
(A) II, III, and V
(B) I, III, and IV
(C) I, II, and IV
(D) II, IV, and V

22. Identify the incorrect pair regarding the Bhakti movement streams.
(A) Sagun Bhakti - Worship of a deity with form and attributes
(B) Ram Margi - Devotion centered around Lord Krishna
(C) Nirgun Bhakti - Worship of a formless, attribute-less divine
(D) Suphi Saint - Mystical devotion influenced by Islam

23. Match the following Bhakti streams with their prominent poets.
List I: (Bhakti Streams)
P. Nirgun Bhakti
Q. Krishna Margi
R. Ram Margi
S. Sufi Tradition
List II: (Prominent Poets)
1. Tulsidas
2. Surdas
3. Kabir
4. Malik Muhammad Jayasi
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-2, R-1, S-4

24. A student of literature analyzes a poem that describes the playful childhood antics of a divine incarnation. Which Bhakti tradition is the student most likely studying?
(A) Krishna Margi
(B) Nirgun Bhakti
(C) Sufi Tradition
(D) Nath Sampradaya

25. Which of the following poets is an exception to the Sagun Bhakti tradition?
(A) Tulsidas
(B) Surdas
(C) Ravidas
(D) Mirabai

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295. (C) Connections binding communicative systems together.
Prioritizing the concurrent study of both Jharkhand and its neighbor state provides a comprehensive structural map that highlights the deep connections binding these communicative systems together. This analysis reveals how shared history and regional contact have shaped the development of cross-border dialects. Ultimately, the research emphasizes the importance of a comparative methodology for understanding the integrated nature of regional languages.

296. (D) Dialectal endangerment and structural assimilation.
The academic report identifies dialectal endangerment and structural assimilation as significant present problems facing linguistic documentation. These issues threaten the preservation of regional languages by reducing their usage and altering their unique grammatical features. Addressing these challenges requires researchers to recognize the urgency of the situation and propose systematic solutions, such as archiving and educational integration, to protect linguistic diversity.

297. (A) Systematic archiving and educational integration.
To counter the challenges of linguistic documentation, researchers propose clear directions of solution, specifically emphasizing systematic archiving and educational integration. These strategies aim to preserve endangered dialects by creating permanent records and incorporating them into formal learning environments. By implementing these solutions, the academic community can work toward mitigating the effects of structural assimilation and ensuring the long-term survival of regional languages.

298. (B) The complex co-relations of tribal and regional languages.
Within the tradition of study in this region, historical methodologies often overlooked the complex co-relations of tribal and regional languages. Earlier researchers frequently failed to account for the deep interactions between different language groups. By neglecting these relationships, they missed important evidence of mutual borrowing and structural convergence, which are essential for a full understanding of the local linguistic dynamics.

299. (B) Intense mutual borrowing and structural convergence.
By analyzing the co-relations of tribal and regional languages, scholars uncover instances of intense mutual borrowing and structural convergence. This research shows how different language varieties influence each other through prolonged contact and social interaction. These findings challenge the idea of isolated linguistic development and highlight the interconnected nature of communication systems within the region, revealing a complex web of influence.

300. (A) Understanding impacts on identity and efficiency.
The primary purpose of conducting the study of effects is to understand how linguistic convergence impacts community identity and communicative efficiency. By evaluating these outcomes, researchers can determine how the blending of languages influences the way people interact and perceive themselves. This analysis is crucial for developing effective directions of solution that respect the regional tradition of study while addressing modern problems.

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I. It involves the expression of a deep spiritual connection with the infinite.
II. It often uses symbols of nature to depict the union of soul and divine.
III. It relies on strict Marxist ideologies.
IV. Mahadevi Varma's poetry contains elements of Rahasyavad.
V. It completely rejects human emotions.
Which of the above statements are correct?
(A) II, III, and V
(B) I, III, and IV
(C) I, II, and IV
(D) I, IV, and V

36. Read the following statements and choose the correct option.
Assertion (A): Chhayavad is often compared to the Romantic movement in English literature.
Reason (R): Chhayavad poetry emphasizes individualism, nature, and emotional subjectivity.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

37. Which of the following is an incorrect pair of a Chhayavadi poet and their work?
(A) Jaishankar Prasad - Kamayani
(B) Sumitranandan Pant - Pallav
(C) Ramdhari Singh Dinkar - Yama
(D) Suryakant Tripathi 'Nirala' - Ram Ki Shakti Puja

38. A researcher is studying poetry that focuses on the plight of the working class, capitalist exploitation, and social realism. Which literary movement is the researcher analyzing?
(A) Chhayavad
(B) Pragativad
(C) Rahasyavad
(D) Riti Kaal

39. Identify the best description of "Prayogvad" (Experimentalism) in Hindi literature.
(A) A movement focusing on medieval devotional songs
(B) A movement following ancient poetic meters strictly
(C) A movement dedicated to biographies of local kings
(D) Novel imagery, modern sensibility, and free forms

40. Match the modern literary movements with their core themes.
List I: (Modern Literary Movements)
P. Chhayavad
Q. Pragativad
R. Prayogvad
S. Rahasyavad
List II: (Core Themes)
1. Mystical union and spiritual longing
2. Romanticism and subjective emotion
3. Marxist ideology and social realism
4. Psychological depth and new poetic forms
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-3, Q-4, R-1, S-2

41. Read the following statements regarding Pre-independence Indian prose:
I. It was largely influenced by the national awakening and freedom struggle.
II. Munshi Premchand played a pivotal role in shaping realistic prose.
III. Prose was completely devoid of social issues.
IV. Essays and journalism became important tools for public discourse.
Which of the above statements are correct?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and IV
(D) I, II, and III

42. Identify the correct chronological order of the following literary eras.
(A) Alwar Bhakti, Riti Kaal, Prayogvad, Post-independence Literature
(B) Riti Kaal, Alwar Bhakti, Prayogvad, Post-independence Literature
(C) Alwar Bhakti, Prayogvad, Riti Kaal, Post-independence Literature
(D) Post-independence Literature, Prayogvad, Riti Kaal, Alwar Bhakti

43. Which of the following authors is an exception, having primarily contributed to post-

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113. What is the central theme of 'Ramcharitmanas' by Tulsidas?
(A) Philosophical exposition of non-dualism
(B) Life of Lord Rama as the moral ideal
(C) Romantic exploits of local chieftains
(D) Mystical union using Sufi allegories

114. Match the literary era with its dominant aesthetic or ideological focus.
List I: (Literary Era)
P. Bhakti Kaal
Q. Riti Kaal
R. Chhayavad
S. Pragativad
List II: (Aesthetic/Ideological Focus)
1. Spiritual devotion and salvation
2. Eroticism and stylistic ornamentation
3. Romantic subjectivity and nature
4. Social realism and Marxist critique
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

115. Read the following statements about Kabir:
I. He was a prominent poet of the Nirgun Bhakti tradition.
II. His language was a mixture of several dialects, often called 'Sadhukkadi'.
III. He vehemently opposed religious hypocrisy in both Hinduism and Islam.
IV. He was a devout worshipper of Lord Krishna's idol.
V. His verses are included in the Guru Granth Sahib.
Which of the above statements are correct?
(A) II, III, IV, and V
(B) I, II, IV, and V
(C) I, II, III, and V
(D) I, III, IV, and V

116. Which poet is primarily known for 'Veer Rasa' (heroic poetry) during the Riti Kaal, a period otherwise dominated by Shringar Rasa?
(A) Bihari
(B) Keshavdas
(C) Padmakar
(D) Bhushan

117. Read the following statements and choose the correct option.
Statement I: The Post-independence Hindi prose frequently explored the trauma of the Partition of India.
Statement II: Bhisham Sahni's novel 'Tamas' is an epic that glorifies British colonial rule.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

118. Which statement correctly identifies a cause-effect relationship in modern Hindi literature?
(A) Printing press caused a literary decline
(B) Independence led to existential prose
(C) Marxist thought led to Sanskrit poetry
(D) English Romantics started Bhakti movement

119. Identify the correct chronological order of the following landmark Hindi novels.
(A) Pariksha Guru, Godan, Maila Anchal, Raag Darbari
(B) Godan, Pariksha Guru, Maila Anchal, Raag Darbari
(C) Pariksha Guru, Maila Anchal, Godan, Raag Darbari
(D) Maila Anchal, Pariksha Guru, Godan, Raag Darbari

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120. Which of the following authors is an exception, NOT belonging to the 'Chhayavad' school of poetry?
(A) Ramchandra Shukla
(B) Jaishankar Prasad
(C) Sumitranandan Pant
(D) Suryakant Tripathi 'Nirala'

121. Read the following statements regarding the influence of Rahasyavad:
I. It blurs the line between the physical and the metaphysical.
II. It draws inspiration from ancient Upanishadic monism and Sufi mysticism.
III. It strictly focuses on scientific empiricism.
IV. It often employs allegories to depict the soul's yearning.
Which of the above statements are correct?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and IV
(D) I, II, and III

(D) I, II, and III

52. Read the following statements and choose the correct option.
Statement I: Jain literature heavily emphasized the concept of Ahimsa (non-violence) and asceticism.
Statement II: Buddhist Jataka tales are purely theoretical texts devoid of any narrative structure.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

53. Identify the correct pair regarding Odia Literature.
(A) Sarala Das - Gitanjali
(B) Upendra Bhanja - Mahabharata translation
(C) Fakir Mohan Senapati - Chha Mana Atha Guntha
(D) Radhanath Ray - Ramcharitmanas

54. Read the following statements and choose the correct option.
Assertion (A): The Bhakti movement played a significant role in democratizing religion in medieval India.
Reason (R): Bhakti saints preached in vernacular languages, making spiritual knowledge accessible to common people.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

55. Which characteristic is an exception when describing the Nirgun Bhakti tradition?
(A) Emphasis on a formless divine
(B) Rejection of caste hierarchies
(C) Focus on inward spiritual realization
(D) Elaboration on the physical beauty of an idol

56. Read the following statements about the Alwar saints:
I. They were instrumental in the South Indian Bhakti movement.
II. Their compositions are compiled in the Naalayira Divya Prabandham.
III. They worshipped Lord Shiva exclusively.
IV. Andal was a prominent female Alwar saint.
V. They promoted deep emotional devotion.
Which of the above statements are correct?
(A) I, II, IV, and V
(B) II, III, IV, and V
(C) I, II, III, and V
(D) I, III, IV, and V

57. Identify the correct chronological order of the emergence of the following Hindi literary eras.
(A) Adikaal, Bhaktikaal, Ritikaal, Adhunikkaal
(B) Bhaktikaal, Adikaal, Ritikaal, Adhunikkaal
(C) Adikaal, Ritikaal, Bhaktikaal, Adhunikkaal
(D) Adhunikkaal, Bhaktikaal, Ritikaal, Adikaal

58. Which of the following is the best example of a "Suphi Saint" in medieval Indian literature?
(A) Malik Muhammad Jayasi
(B) Surdas
(C) Tulsidas
(D) Vidyapati

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59. Match the modern Hindi literary eras with their prominent poets.
List I: (Modern Hindi Literary Eras)
P. Chhayavad
Q. Pragativad
R. Prayogvad
S. Halavad
List II: (Prominent Poets)
1. Agyeya
2. Harivansh Rai Bachchan
3. Nagarjun
4. Mahadevi Varma
(A) P-4, Q-3, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

60. What is the defining trait of "Rahasyavad" in Hindi poetry?
(A) Graphic depiction of ancient Indian warfare
(B) The soul's mystical longing for the Supreme
(C) Detailed descriptions of courtly etiquette
(D) Focus on scientific and industrial progress

61. Identify the incorrect statement about Pre-independence literature.
(A) It frequently addressed themes of

independence modernistic prose rather than pre-independence patriotic literature?
(A) Bankim Chandra Chatterji
(B) Munshi Premchand
(C) Bharatendu Harishchandra
(D) Mohan Rakesh

44. Read the following scenario and answer the question.
An author writes a story depicting the brutal reality of rural poverty, the corruption of local landlords, and the helplessness of farmers in the 1930s. This work is most likely an application of which literary approach?
(A) Idealistic Romanticism
(B) Social Realism
(C) Mysticism
(D) Experimentalism

45. Read the following statements and choose the correct option.
Assertion (A): The post-independence Indian poetry showed a marked shift towards disillusionment and existential questions.
Reason (R): The immediate realization of utopian dreams post-1947 left poets with nothing left to critique.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

46. What was the central language used in the composition of the earliest Buddhist Tripitaka?
(A) Sanskrit
(B) Prakrit
(C) Apabhramsha
(D) Pali

47. Read the following statements about the Vedas:
I. They are considered Shruti (that which is heard).
II. The Atharvaveda deals heavily with philosophical monism.
III. The Rigveda is the oldest known Vedic text.
IV. The Brahmanas are prose commentaries attached to the Vedas.
V. They were originally transmitted orally.
Which of the above statements are correct?
(A) I, III, IV, and V
(B) II, III, IV, and V
(C) I, II, III, and V
(D) I, II, IV, and V

48. Identify the incorrect statement concerning the Upanishads.
(A) Known primarily as the Vedanta texts
(B) Manuals for performing animal sacrifices
(C) Focus on concepts of Atman and Brahman
(D) Dialogues between teachers and students

49. Match the Epics and Puranas features with their descriptions.
List I: (Epics and Puranas Features)
P. Ramayana
Q. Mahabharata
R. Bhagavat Purana
S. Panchalakshana
List II: (Descriptions)
1. Details the life of Krishna
2. Contains the Bhagavad Gita
3. The five defining traits of a Purana
4. Attributed to Sage Valmiki
(A) P-4, Q-2, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

50. Which poet is revered as the Adi Kavi (First Poet) in Sanskrit literature for composing the Ramayana?
(A) Valmiki
(B) Vyasa
(C) Kalidasa
(D) Tulsidas

51. Read the following statements regarding Bengali Literature:
I. Rabindranath Tagore was a central figure in modern Bengali literature.
II. Bankim Chandra Chatterji authored 'Anandamath'.
III. Bengali literature has no medieval poetic tradition.
IV. Kazi Nazrul Islam is known as the Rebel Poet.
Which of the above statements are correct?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and IV

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primarily around Lord Rama.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

70. Which event was a primary cause for the shift from Chhayavad to Pragativad in Hindi literature?
(A) Translation of Puranas into the English tongue
(B) Rise of Marxism and progressive movements
(C) Revival of Sanskrit as the sole court language
(D) The historical decline of the Mughal Empire

71. Identify the correct chronological order of these Bhakti and Medieval poets.
(A) Kabir, Tulsidas, Bihari, Bharatendu Harishchandra
(B) Tulsidas, Kabir, Bihari, Bharatendu Harishchandra
(C) Bihari, Kabir, Tulsidas, Bharatendu Harishchandra
(D) Bharatendu Harishchandra, Bihari, Tulsidas, Kabir

72. Which text provides a general introduction to early ancient Indian rituals and hymns?
(A) The Vedas
(B) The Puranas
(C) The Jatakas
(D) The Agamas

73. Read the following statements about the Epics:
I. The Mahabharata deals with the conflict between the Pandavas and Kauravas.
II. The Ramayana focuses on the concept of ideal Dharma.
III. Both epics have heavily influenced later Indian literature and arts.
IV. They are considered Shruti literature.
Which of the above statements are correct?
(A) I, II, and IV
(B) II, III, and IV
(C) I, II, and III
(D) I, III, and IV

74. Read the following statements and choose the correct option.
Assertion (A): Jain literature is crucial for reconstructing the history of ancient India.
Reason (R): Jain texts like the Agamas contain numerous references to contemporary kings, society, and economic conditions.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

75. Which is the most appropriate definition of "Upanishad"?
(A) Singing devotional songs in a local temple
(B) A manual for traditional agricultural practices
(C) A collection of historical royal decrees
(D) Sitting near a teacher for spiritual knowledge

76. Identify the incorrect pair regarding regional literature.
(A) Odia - Sarala Mahabharata
(B) Jain Literature - Tripitaka
(C) Bengali - Mangal-Kavya
(D) Siddha Literature - Charyapada

77. Read the following scenario and answer the question.
A poet writes extensively about the pangs of separation from God, comparing the soul to a devoted bride and God to the ultimate beloved, using the Awadhi language. This poet belongs to which tradition?
(A) Nath Panth
(B) Riteekalin Veer Rasa
(C) Suphi Saint tradition
(D) Pragativad

78. Read the following statements about Riteekalin poets:
I. They emphasized 'Alankar' (figures of speech) and 'Rasa'.
II. Bihari Satsai is a famous work of this period.
III. They primarily composed poetry about the working class.
IV. Their works were often created to please royal patrons.
V. Keshavdas is known for his complex poetic style.
Which of the above statements are correct?
(A) II, III, IV, and V
(B) I, II, III, and V

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(C) I, III, IV, and V
(D) I, II, IV, and V

79. Match the Post-independence authors with their prominent novels or works.
List I: (Post-independence Authors)
P. Yashpal
Q. Rahi Masoom Raza
R. Shrilal Shukla
S. Krishna Sobti
List II: (Prominent Novels/Works)
1. Raag Darbari
2. Jhutha Sach
3. Aadha Gaon
4. Zindaginama
(A) P-2, Q-3, R-1, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

80. Identify the correct statement regarding modern Indian poetry.
(A) Chhayavad focused strictly on scientific analysis
(B) Prayogvad was initiated via 'Taar Saptak'
(C) Pragativad shunned all political ideologies
(D) Rahasyavad adhered to Islamic theological texts

81. Read the following statements and choose the correct option.
Statement I: Pre-independence literature often served as a tool for social awakening and political mobilization.
Statement II: Post-independence literature completely ignored themes of partition and displacement.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

82. Which of the following works is considered the magnum opus of Jaishankar Prasad, representing the zenith of Chhayavad?
(A) Kamayani
(B) Godan
(C) Saket
(D) Kurukshetra

83. Read the following statements and choose the correct option.
Assertion (A): The Bhakti movement poets often faced opposition from orthodox religious authorities.
Reason (R): Many Bhakti saints rejected caste discrimination and complex rituals in favor of direct, simple devotion.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

84. Read the following statements about the Ram Margi branch:
I. Tulsidas is its most prominent figure.
II. It presents God as an ideal king and moral exemplar.
III. The Awadhi language was predominantly used.
IV. It originated from the teachings of Vallabhacharya.
Which of the above statements are correct?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and IV
(D) I, II, and III

85. Which attribute is an exception to the general characteristics of Post-independence Hindi prose?
(A) Exploration of psychological complexities
(B) Focus on the modern urban-rural divide
(C) Adherence to classical Sanskrit grammar
(D) Depiction of middle-class social struggles

86. Identify the correct chronological order of these prominent literary figures.
(A) Valmiki, Gorakhnath, Kabir, Munshi Premchand
(B) Gorakhnath, Valmiki, Kabir, Munshi Premchand
(C) Valmiki, Kabir, Gorakhnath, Munshi Premchand
(D) Kabir, Valmiki, Gorakhnath, Munshi Premchand

87. Read the following scenario and answer the question.

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A student encounters a poem emphasizing the harsh realities of poverty and explicitly criticizing the capitalist system. What conceptual movement does this represent?
(A) Rahasyavad
(B) Riti Kaal
(C) Bhakti Kaal
(D) Pragativad

88. Match the Veda to its associated concept or priest.
List I: (Veda)
P. Rigveda
Q. Samaveda
R. Yajurveda
S. Atharvaveda
List II: (Associated Concept/Priest)
1. Udgatri (Singer)
2. Hotri (Invoker)
3. Brahma (Overseer/Spells)
4. Adhvaryu (Ritualist)
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

89. Which statement best defines the "Nirgun Bhakti" tradition?
(A) Worshipping a deity via temple rituals
(B) Writing romantic epics for regional kings
(C) Meditating on the formless Supreme Reality
(D) Focusing on the childhood leelas of Krishna

90. Read the following statements about the Alwars and Nayanars:
I. They originated in the Tamil-speaking region.
II. Alwars were devotees of Vishnu.
III. Nayanars were devotees of Shiva.
IV. They composed their hymns in Sanskrit exclusively.
V. Their movement paved the way for the later Bhakti movement in the North.
Which of the above statements are correct?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, II, IV, and V
(D) I, III, IV, and V

91. Identify the incorrect statement regarding the Sufi saints in Indian literature.
(A) Blending Islamic and Indian poetic traditions
(B) Using romances as allegories for the soul
(C) Jayasi's Padmavat as a classic contribution
(D) Converting the masses via intellectual debate

92. Read the following statements and choose the correct option.
Assertion (A): The Pragativad movement in Hindi literature gained momentum in the 1930s.
Reason (R): The establishment of the Progressive Writers' Association in 1936 influenced writers to adopt socialist themes.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

93. Which of the following pairs of ancient Indian literature is correct?
(A) Jatakas - Jainism
(B) Upanishads - Buddhism
(C) Puranas - Vedic Hinduism
(D) Agamas - Sikhism

94. Match the Bhakti poet with their primary dialect or language.
List I: (Bhakti Poet)
P. Surdas
Q. Tulsidas
R. Vidyapati
S. Kabir
List II: (Primary Dialect/Language)
1. Awadhi
2. Braj Bhasha
3. Sadhukkadi (Mixed)
4. Maithili
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

95. What is the fundamental difference between Sagun and Nirgun Bhakti?
(A) Sagun is with form; Nirgun is formless
(B) Sagun is formless; Nirgun uses idols
(C) Sagun was for saints; Nirgun for others
(D) Sagun is Islamic; Nirgun is Hindu

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nationalism and social reform.
(B) Writers often faced censorship from British authorities.
(C) It was completely insulated from global literary trends.
(D) Vernacular journalism played a key role in its dissemination.

62. Read the following statements regarding Pragativad:
I. It was deeply influenced by Marxist philosophy.
II. It focused on the struggles of the proletariat.
III. It celebrated royal patronage and aristocratic lifestyles.
IV. It advocated for social equality and anti-imperialism.
Which of the above statements are correct?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and III
(D) I, II, and IV

63. Read the following statements and choose the correct option.
Assertion (A): Prayogvad (Experimentalism) broke away from the traditional constraints of meter and theme.
Reason (R): Prayogvad poets sought to explore new psychological depths, complex urban realities, and innovative linguistic structures.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

64. Read the following scenario and answer the question.
A literary critic is analyzing a Hindi novel published in 1954 that deals with the disillusionment of rural migrants in a newly industrialized city. This work is an example of:
(A) Riteekalin Shringar
(B) Post-independence realism
(C) Alwar Bhakti
(D) Mythological Puranic adaptation

65. Which pair of author and their contribution to post-independence literature is incorrect?
(A) Dharamvir Bharati - Andha Yug
(B) Tulsidas - Godan
(C) Phanishwar Nath 'Renu' - Maila Anchal
(D) Bhisham Sahni - Tamas

66. Identify the correct statement regarding Siddha Literature.
(A) Written by the eighty-four Siddhas
(B) It was a movement that supported caste
(C) It forms the basis of Indian English work
(D) It was primarily composed in Persian text

67. Read the following statements about Nath Literature:
I. It is associated with the Hatha Yoga tradition.
II. Gorakhnath's writings are central to it.
III. It promoted a highly materialistic way of life.
IV. It had a profound influence on later Nirgun Bhakti saints like Kabir.
V. It completely rejected the concept of Guru.
Which of the above statements are correct?
(A) I, II, and V
(B) II, III, and IV
(C) I, II, and IV
(D) I, III, and V

68. Match the medieval literary concepts with their meanings.
List I: (Medieval Literary Concepts)
P. Sandhya Bhasha
Q. Premakhyan
R. Panchalakshana
S. Shringar Rasa
List II: (Meanings)
1. Romantic aesthetics
2. Sufi narrative romances
3. Twilight/Intentional language of Siddhas
4. Five characteristics of Puranas
(A) P-3, Q-2, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

69. Read the following statements and choose the correct option.
Statement I: The Sagun Bhakti poets believed that God could be realized through profound love and devotion to His incarnate forms.
Statement II: Surdas composed his devotion

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104. Which of the following causes led to the rise of 'Aanchalik Sahitya' (Regional Literature) in post-independence India?
(A) Need to portray authentic rural life
(B) Desire to copy Western urbanization
(C) A mandate from the central government
(D) The total disappearance of rural India

105. Read the following scenario and answer the question.
An author highlights the spiritual void of modern urban existence, using fragmented sentences and unconventional metaphors. This aligns most closely with:
(A) Chhayavad
(B) Riti Kaal
(C) Prayogvad
(D) Bhakti Kaal

106. Match the Epic/Puranic character with their primary literary association.
List I: (Epic/Puranic Character)
P. Arjuna
Q. Rama
R. Krishna (Childhood)
S. Yudhishthira
List II: (Primary Literary Association)
1. Bhagavad Gita
2. Ramcharitmanas
3. Sursagar
4. Mahabharata (Dharma context)
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

107. Read the following statements and choose the correct option.
Statement I: The Upanishads are philosophical texts that form the basis of orthodox Hindu philosophy.
Statement II: The Upanishads strongly advocate for the continuous performance of animal sacrifices to attain Moksha.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

108. Which is the correct description of the 'Ashtachhap' poets?
(A) Eight Marxist writers of the Pragativad era
(B) Eight Krishna poets of the Vallabha school
(C) Eight disciples of Kabir who wrote the Bijak
(D) Eight royal poets in the court of Akbar

109. Read the following statements about the Krishna Margi branch:
I. It focuses heavily on 'Madhurya Bhava' (sweet devotion) and 'Vatsalya' (parental love).
II. Surdas is its most celebrated poet.
III. It completely ignores the Raas Leela.
IV. Mirabai's poetry is a prime example of this tradition.
Which of the above statements are correct?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and IV
(D) I, II, and III

110. Read the following statements and choose the correct option.
Assertion (A): Bharatendu Harishchandra is regarded as the father of modern Hindi literature.
Reason (R): He bridged the gap between traditional Braj Bhasha poetry and modern Khari Boli prose, initiating a new era of socio-political consciousness.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

111. Identify the incorrect pair regarding modern Indian literature.
(A) Premchand - Riti Kaal
(B) Suryakant Tripathi 'Nirala' - Chhayavad
(C) Nagarjun - Pragativad
(D) Agyeya - Prayogvad

112. The text 'Charyapada' is foundational to the literary history of which of the following languages?
(A) Tamil, Telugu, and Kannada
(B) Odia, Bengali, and Assamese
(C) Marathi and Gujarati
(D) Punjabi and Sindhi

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96. Read the following statements and choose the correct option.
Statement I: Riti Kaal poetry was heavily characterized by Shringar Rasa (eroticism).
Statement II: Riti Kaal poets completely abandoned the Braj Bhasha dialect.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

97. Read the following statements about Mahadevi Varma:
I. She is a prominent pillar of the Chhayavad movement.
II. Her poetry is imbued with deep Rahasyavad (mysticism).
III. Yama is one of her celebrated poetry collections.
IV. She strictly wrote objective, non-emotional prose.
Which of the above statements are correct?
(A) II, III, and IV
(B) I, II, and III
(C) I, III, and IV
(D) I, II, and IV

98. Identify the correct statement about 'Prayogvad' poets.
(A) Focus on objects and psychoanalysis
(B) Reviving ancient Vedic rituals in poetry
(C) Writing in praise of the British Empire
(D) Rejecting modern verse for classical meters

99. Which of the following is not a characteristic of Post-independence Indian prose?
(A) Disillusionment with the political system
(B) Focus on regionalism (Aanchalik Sahitya)
(C) Complete absence of social critique
(D) Depiction of existential dilemmas

100. Match the pre-independence authors with their notable contributions.
List I: (Pre-independence Authors)
P. Bharatendu Harishchandra
Q. Mahavir Prasad Dwivedi
R. Munshi Premchand
S. Maithili Sharan Gupt
List II: (Notable Contributions)
1. Standardization of Khari Boli
2. Father of modern Hindi literature and theatre
3. Nationalist poetry (Bharat Bharati)
4. Realistic fiction (Godan)
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

101. Read the following statements and choose the correct option.
Assertion (A): The Siddha and Nath literatures were instrumental in the transition from Apabhramsha to early Hindi.
Reason (R): They utilized the vernacular languages of the masses to propagate their esoteric teachings, moving away from classical Sanskrit.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

102. Read the following statements about early Bengali literature:
I. It developed from the Apabhramsha of eastern Magadhi.
II. Chandidas is a celebrated early medieval poet.
III. It had no connection with Vaishnavism.
IV. Mangal-Kavyas celebrate local deities like Manasa and Chandi.
V. Sri Chaitanya Mahaprabhu heavily influenced its medieval phase.
Which of the above statements are correct?
(A) II, III, IV, and V
(B) I, II, IV, and V
(C) I, II, III, and V
(D) I, III, IV, and V

103. Which is an incorrect statement about Jain literature?
(A) Hemachandra compiled grammar and literature in Prakrit/Apabhramsha.
(B) The texts were primarily orally transmitted until written down in Vallabhi.
(C) The puranas in Jainism offer alternative narratives of Hindu epics.
(D) Jain literature is limited strictly to poetry and has no prose.

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122. Read the following statements and choose the correct option.
Assertion (A): The Jataka tales, though Buddhist in origin, are an integral part of broader ancient Indian literature.
Reason (R): They provide rich socio-economic and cultural details of ancient Indian society beyond just religious teachings.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

123. Read the following scenario and answer the question.
A researcher is studying a medieval text written in Awadhi that narrates the story of a Rajput queen and a Delhi Sultan, interpreting it as a Sufi allegory. Which text is this?
(A) Ramcharitmanas
(B) Bijak
(C) Sur Sagar
(D) Padmavat

124. Match the literature type with its core language or dialect commonly associated in early phases.
List I: (Literature Type)
P. Jain Literature
Q. Buddhist Literature
R. Siddha Literature
S. Riti Kaal Poetry
List II: (Core Language/Dialect)
1. Prakrit / Apabhramsha
2. Pali
3. Sandhya Bhasha
4. Braj Bhasha
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

125. Identify the incorrect statement regarding Odia literature.
(A) It has ancient roots connected to the Charyapadas.
(B) Panchasakha era is a significant part of its medieval development.
(C) It was entirely derived from Persian literary models.
(D) Upendra Bhanja is famous for his complex, ornamental poetry.

126. Read the following statements and choose the correct option.
Statement I: Pragativad emphasizes 'Art for Art's sake'.
Statement II: Prayogvad emphasizes the exploration of new poetic forms and individual psychological realities.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

127. Which pre-independence writer is universally recognized for pioneering realistic fiction focusing on the peasantry and lower middle class in Hindi/Urdu?
(A) Premchand
(B) Agyeya
(C) Jaishankar Prasad
(D) Mahadevi Varma

128. Read the following statements about the 'Taar Saptak':
I. It was edited by Agyeya.
II. It marked the formal beginning of Prayogvad (Experimentalism).
III. It contained the works of seven poets.
IV. It was a manifesto for traditional Riti Kaal poetry.
V. It completely rejected modern sensibilities.
Which of the above statements are correct?
(A) II, III, and IV
(B) I, II, and III
(C) I, III, and V
(D) I, II, and IV

129. Match the Bhakti saint with their primary ideological stance.
List I: (Bhakti Saint)
P. Mirabai
Q. Kabir
R. Tulsidas
S. Jayasi
List II: (Ideological Stance)
1. Passionate devotion to Krishna
2. Formless God, anti-ritualism
3. Devotion to Maryada Purushottam Rama
4. Sufi mystical romance

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(C) A is true but R is false.
(D) A is false but R is true.

197. Which of the following authors is an exception, NOT belonging to the Dwivedi Yug (Pre-independence era)?
(A) Mahavir Prasad Dwivedi
(B) Maithili Sharan Gupt
(C) Mohan Rakesh
(D) Ayodhya Singh Upadhyay 'Hariaudh'

198. Read the following scenario and answer the question.
A literature student analyzes a story about a lower-middle-class family struggling with post-independence economic hardship and the breaking of joint family structures. This theme is characteristic of:
(A) Riti Kaal
(B) Nai Kahani (New Story) movement
(C) Chhayavad
(D) Alwar poetry

199. Identify the incorrect statement about the 'Panchasakha' in Odia literature.
(A) Five prominent poets of the 16th century
(B) Adapting major Sanskrit epics into Odia
(C) Group including Balarama and Jagannatha Dasa
(D) Advocating for caste and Sanskrit education

200. Match the Buddhist literature terms with their meanings.
List I: (Buddhist Literature Terms)
P. Vinaya Pitaka
Q. Sutta Pitaka
R. Abhidhamma Pitaka
S. Jatakas
List II: (Meanings)
1. Rules of discipline for monks
2. Discourses and teachings of Buddha
3. Philosophical and psychological analysis
4. Stories of Buddha's previous lives
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

201. Read the following statements and choose the correct option.
Statement I: The Bhakti movement in North India was initiated largely by Ramananda.
Statement II: Ramananda restricted his teachings only to the Brahmin caste.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

202. What is the fundamental characteristic of 'Rahasyavad' as seen in Mahadevi Varma's poetry?
(A) Soul's longing for the unknown Divine
(B) Detailed description of physical warfare
(C) The scientific critique of religious texts
(D) The promotion of Marxist political ideology

203. Read the following statements about Jain Literature:
I. The early texts were written in Ardhamagadhi Prakrit.
II. They consist of 12 Angas.
III. They emphasize non-violence and asceticism.
IV. They are identical to the Buddhist Tripitaka in content.
V. They contain alternative versions of Hindu epics, like the Jain Ramayana.
Which of the above statements are correct?
(A) II, III, IV, and V
(B) I, II, IV, and V
(C) I, III, IV, and V
(D) I, II, III, and V

204. Read the following statements and choose the correct option.
Assertion (A): The 'Taar Saptak' publications played a vital role in modern Hindi poetry.
Reason (R): They successfully institutionalized 'Prayogvad' and 'Nai Kavita' by bringing together poets who experimented with new forms, languages, and sensibilities.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

205. Which of the following is the best description of the "Upanishads"?
(A) Books on ancient Indian administration

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I. He is known as Maithil Kokil.
II. His Padavali deals heavily with the love of Radha and Krishna.
III. He only wrote in the Sanskrit language.
IV. He forms a crucial link between early poetry and the Bhakti movement.
V. His works completely ignore romantic themes.

Which of the above statements are correct?
(A) I, II, and IV
(B) I, III, and V
(C) II, III, and IV
(D) I, II, and V

139. Read the following statements and choose the correct option.
Assertion (A): The Siddha poets used 'Sandhya Bhasha' (Intentional Language).
Reason (R): They wanted to conceal their esoteric tantric practices from the uninitiated masses while conveying spiritual truths to the initiates.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

140. Identify the incorrect statement regarding Hindi poetic eras and their defining traits.
(A) Adikaal - Veer Gatha (Heroic tales)
(B) Riti Kaal - Social realism and Marxist thought
(C) Bhakti Kaal - Devotion and mysticism
(D) Adhunik Kaal - Prose development and varied poetic movements

141. Read the following scenario and answer the question.
A poet extensively describes the physical beauty of a heroine, the changing of seasons (Baramasa), and uses complex figures of speech to impress a king. Which era does this poet most likely belong to?
(A) Pragativad
(B) Chhayavad
(C) Riti Kaal
(D) Alwar Bhakti

142. What is the fundamental essence of "Rahasyavad" in literature?
(A) Solving complex modern murder mysteries
(B) Scientific exploration of the universe
(C) Documenting secret political strategies
(D) Poetic soul-Divine mystical union

143. Read the following statements about Post-independence poetry:
I. It broke away from the romanticism of Chhayavad.
II. It embraced 'Nai Kavita' (New Poetry).
III. It focused strictly on translating old English poems.
IV. It often reflected the alienation of the modern individual.

Which of the above statements are correct?
(A) I, II, and IV
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and III

144. Match the modern authors with their primary literary movements.
List I: (Modern Authors)
P. Sumitranandan Pant
Q. Kedar Nath Agarwal
R. Agyeya
S. Mahadevi Varma
List II: (Primary Literary Movements)
1. Chhayavad (Nature focus)
2. Pragativad
3. Prayogvad
4. Chhayavad (Rahasyavad focus)
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

145. Identify the correct chronological sequence of these modern Hindi literary movements.
(A) Chhayavad, Pragativad, Prayogvad, Nai Kavita
(B) Pragativad, Chhayavad, Prayogvad, Nai Kavita
(C) Chhayavad, Prayogvad, Pragativad, Nai Kavita
(D) Nai Kavita, Pragativad, Prayogvad, Chhayavad

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163. Read the following statements about Chhayavad poets:
I. Prasad, Pant, Nirala, and Mahadevi are known as its four pillars.
II. They focused on subjective emotion and nature.
III. They rejected the Khari Boli dialect completely.
IV. They incorporated elements of Rahasyavad.
Which of the above statements are correct?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and IV
(D) I, II, and III

164. Identify the correct chronological order of the following literary forms/texts in ancient India.
(A) Vedas, Upanishads, Tripitaka, Jatakas
(B) Upanishads, Vedas, Jatakas, Tripitaka
(C) Tripitaka, Jatakas, Vedas, Upanishads
(D) Vedas, Tripitaka, Upanishads, Jatakas

165. Which of the following is an exception to the core tenets of the Bhakti Movement?
(A) Complete surrender to God
(B) The necessity of a Guru
(C) Strict adherence to the Varna (caste) system
(D) Emotional engagement over intellectual debate

166. Match the Sufi poetic concepts with their descriptions.
List I: (Sufi Poetic Concepts)
P. Ishq-e-Haqeeqi
Q. Ishq-e-Majaazi
R. Masnavi
S. Murshid
List II: (Descriptions)
1. True love (for God)
2. Worldly love (used as allegory)
3. Poetic form used by Sufis
4. Spiritual guide/Guru
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

167. Read the following statements and choose the correct option.
Statement I: The Nath tradition heavily influenced the later saint-poet Kabir.
Statement II: The Nath tradition encouraged deep involvement in worldly pleasures.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

168. What is the main characteristic of 'Ritibaddh' (Bound by Riti) poets in the Riti Kaal?
(A) Writing texts detailing poetic rules
(B) Ignoring classical poetic rules entirely
(C) Writing only in prose and essay forms
(D) Focusing entirely on Marxist revolutions

169. Read the following statements about Post-independence drama:
I. It dealt with complex human relationships and existentialism.
II. Mohan Rakesh's 'Aadhe Adhure' is a prime example.
III. Dharamvir Bharati's 'Andha Yug' used the Mahabharata context to discuss post-war disillusionment.
IV. It was heavily restricted by the British censor board.
V. It explored the breakdown of the joint family system.
Which of the above statements are correct?
(A) II, III, IV, and V
(B) I, II, IV, and V
(C) I, II, III, and V
(D) I, III, IV, and V

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170. Read the following statements and choose the correct option.
Assertion (A): The Upanishads are often referred to as 'Vedanta'.
Reason (R): They appear at the end of the Vedas and represent the culmination of Vedic philosophical thought.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

171. Which text is deemed an exception to classical Sanskrit literature as it was composed in the commoners' language (Pali) to reach the masses?
(A) The Rigveda

(C) I, III, and IV
(D) I, II, and III

155. Which of the following best defines "Aanchalik Sahitya"?
(A) Literature focused on metropolitan cities
(B) Literature exclusively about celestial beings
(C) Literature written solely by political leaders
(D) Literature focused on rural specificity

156. Read the following statements and choose the correct option.
Statement I: The Siddha literature was inherently rebellious against orthodox Brahminical rituals.
Statement II: The Siddha literature promoted strict adherence to the Vedas.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

157. Identify the incorrect statement about Buddhist Literature.
(A) The Tripitaka is divided into Vinaya, Sutta, and Abhidhamma.
(B) It was heavily patronized by Emperor Ashoka.
(C) The texts strictly mandate the worship of Hindu deities.
(D) The Dhammapada is a famous text within the Sutta Pitaka.

158. Read the following statements about early Odia literature:
I. Sarala Das is known as the Shudra Muni.
II. He wrote the Odia Mahabharata.
III. His Mahabharata is an exact, word-for-word translation of Vyasa's Sanskrit text.
IV. It reflects the contemporary Odia society and culture.
V. Balarama Dasa wrote the Jagamohana Ramayana.
Which of the above statements are correct?
(A) II, III, IV, and V
(B) I, II, III, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

159. Match the regional texts with their languages.
List I: (Regional Texts)
P. Charyapada
Q. Padmavat
R. Ramcharitmanas
S. Sur Sagar
List II: (Languages)
1. Early Bengali/Odia/Assamese (Apabhramsha)
2. Awadhi
3. Awadhi
4. Braj Bhasha
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

160. Read the following statements and choose the correct option.
Assertion (A): Prayogvad (Experimentalism) faced criticism for being too individualistic and disconnected from the masses.
Reason (R): Its complex imagery, intellectualism, and focus on individual psychoanalysis made it difficult for the common people to understand.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

161. Which of the following pre-independence poets is known as "Rashtrakavi" (National Poet) for his inspiring patriotic works like 'Bharat Bharati'?
(A) Ramdhari Singh Dinkar
(B) Maithili Sharan Gupt
(C) Jaishankar Prasad
(D) Suryakant Tripathi 'Nirala'

162. Read the following scenario and answer the question.
A 19th-century playwright uses his dramas to mock social evils, colonial exploitation, and the decline of Indian culture, employing a mix of humor and tragedy. Who is this playwright most likely to be?
(A) Bharatendu Harishchandra
(B) Kalidasa
(C) Bhavabhuti
(D) Mohan Rakesh

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(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

130. Read the following statements and choose the correct option.
Assertion (A): The post-independence literature saw a surge in 'Aanchalik' (regional) novels.
Reason (R): Writers wanted to capture the specific dialects, local customs, and distinct socio-political struggles of rural regions that were ignored in mainstream nationalist narratives.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

131. Identify the most appropriate description of "Nath Literature".
(A) Sensual poetry dedicated to courtly dancers
(B) Detailed prose on regional military strategy
(C) Yogic literature on Hatha yoga and detachment
(D) Folk tales about various magical animals

132. Which of the following works is an exception, NOT belonging to the Pragativadi literary movement?
(A) Yugdhara by Nagarjun
(B) Phool Nahi Rang Bolte Hain by Kedar Nath Agarwal
(C) Dharti by Trilochan
(D) Kamayani by Jaishankar Prasad

133. Read the following statements about Chhayavad:
I. It flourished roughly between 1918 and 1936.
II. It emphasized 'Atma-abhivyakti' (self-expression).
III. Nature was depicted as a conscious, living entity.
IV. It heavily relied on classical Persian poetic meters.
Which of the above statements are correct?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and III
(D) I, II, and IV

134. What was the central ideological shift from Pre-independence to Post-independence Indian prose?
(A) From strict atheism to extreme ritualism
(B) From patriotic reform to existential angst
(C) From modern free verse to medieval couplets
(D) From realistic fiction to mythological epic

135. Match the Upanishadic/Vedic term with its meaning.
List I: (Upanishadic/Vedic Term)
P. Brahman
Q. Atman
R. Shruti
S. Smriti
List II: (Meaning)
1. The Ultimate Cosmic Reality
2. The Individual Soul
3. That which is heard (Revelation)
4. That which is remembered (Tradition)
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

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136. Read the following statements and choose the correct option.
Statement I: The Puranas were strictly reserved for the intellectual elite and written in highly complex philosophical language.
Statement II: The Puranas played a key role in popularizing sectarian Hinduism (worship of Vishnu, Shiva, Devi) among the masses.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

137. Which text is considered the earliest grammar text of Sanskrit that influenced later linguistic structures in Indian literature?
(A) Natyashastra by Bharata
(B) Ramayana by Valmiki
(C) Ashtadhyayi by Panini
(D) Arthashastra by Chanakya

138. Read the following statements about Vidyapati:

(B) The Upanishads
(C) The Brahmanas
(D) The Sutta Pitaka

172. Identify the incorrect statement about the 'Puranas'.
(A) They contain myths, legends, and traditional lore.
(B) They are considered Shruti texts.
(C) They are traditionally 18 in number.
(D) The Bhagavat Purana is central to the Krishna Bhakti movement.

173. Match the literary era/movement with its corresponding key figure.
List I: (Literary Era/Movement)
P. Alwar Bhakti
Q. Nirgun Bhakti
R. Chhayavad
S. Prayogvad
List II: (Key Figure)
1. Andal
2. Raidas (Ravidas)
3. Jaishankar Prasad
4. Agyeya
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

174. Which of the following is the most appropriate description of "Pargativad" (Pragativad)?
(A) A romantic and subjective escape into nature
(B) A revival of ancient Vedic sacrificial rites
(C) Literature on psychological elite analysis
(D) Socially conscious anti-feudal literature

175. Read the following statements about Riti Kaal:
I. It is roughly divided into Ritibaddh, Ritisiddh, and Ritimukt.
II. Bihari is a prominent Ritisiddh poet.
III. Ghananand is a prominent Ritimukt poet.
IV. It focused entirely on religious asceticism.
Which of the above statements are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

176. Read the following statements and choose the correct option.
Statement I: The Siddhas and Naths composed their literature primarily in strict, flawless Classical Sanskrit.
Statement II: The vernacular compositions of Siddhas and Naths helped pave the way for modern Indo-Aryan languages.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

177. Identify the correct pair of author and their post-independence work.
(A) Premchand - Godan
(B) Kamleshwar - Kitne Pakistan
(C) Harivansh Rai Bachchan - Madhushala
(D) Bharatendu - Andher Nagari

178. Read the following scenario and answer the question.
A poet writes a collection of verses questioning the very nature of existence, emphasizing the fragmented reality of urban life, and rejects traditional rhyming schemes. What literary movement does this belong to?
(A) Prayogvad / Nai Kavita
(B) Chhayavad
(C) Bhakti Kaal
(D) Veer Gatha Kaal

179. Read the following statements and choose the correct option.
Assertion (A): The Jataka tales serve as both religious texts and historical sources.
Reason (R): While they impart Buddhist moral lessons, they also vividly describe the trade, society, and everyday life of ancient India.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

180. Read the following statements about Sufi romances (Premakhyan):
I. They were mostly written in Awadhi.
II. They used Persian metrical forms (Masnavi style).

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III. They depicted the hero's quest for the heroine as the soul's quest for God.
IV. They completely rejected Hindu mythological symbols.
V. Manjhan's 'Madhumalati' is a famous example.
Which of the above statements are correct?
(A) II, III, IV, and V
(B) I, II, IV, and V
(C) I, III, IV, and V
(D) I, II, III, and V

181. Which is an exception to the themes of Pragativad?
(A) Anti-imperialism
(B) Celebration of the working class
(C) Mystical longing for the formless divine
(D) Opposition to religious hypocrisy

182. Match the Jain literary texts or authors with their context.
List I: (Jain Literary Texts/Authors)
P. Agamas
Q. Hemachandra
R. Swayambhu
S. Apabhramsha
List II: (Context)
1. Canonical texts of Jainism
2. Prominent Jain scholar and grammarian
3. Wrote Paumachariu (Jain Ramayana)
4. Language extensively used in Jain poetry
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

183. Identify the incorrect statement regarding the Epics Ramayana and Mahabharata.
(A) They are classified as Itihasa.
(B) They have been translated into numerous regional languages.
(C) They serve as a massive source of themes for later Indian literature.
(D) They were written by a single author in a single year.

184. What cause led to the proliferation of regional literatures (Odia, Bangla, etc.) during the medieval period?
(A) Bhakti emphasis on using mother tongues
(B) The banning of Sanskrit by local kings
(C) Introduction of the English education system
(D) Total loss of ancient Sanskrit manuscripts

185. Read the following statements about early Odia literature:
I. It is deeply connected to the Jagannath cult.
II. The Panchasakhas were five prominent medieval poets.
III. It completely ignored Sanskrit traditions.
IV. Achyutananda Dasa was one of the Panchasakhas.
Which of the above statements are correct?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and IV
(D) I, II, and III

186. Read the following statements and choose the correct option.
Assertion (A): Nirgun Bhakti saints heavily criticized caste hierarchies.
Reason (R): They believed that the Supreme Being is formless and dwells within every individual, rendering external social divisions meaningless.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

187. Identify the correct pair regarding the streams of the Bhakti movement.
(A) Sagun - Kabir
(B) Nirgun - Surdas
(C) Krishna Margi - Jayasi
(D) Ram Margi - Tulsidas

188. Match the poetic traits with the movement.
List I: (Poetic Traits)
P. Shringar and Alankar
Q. Rahasyavad and Nature
R. Social Realism and Marxism
S. Formless Divine and Anti-Ritualism
List II: (Movement)
1. Riti Kaal
2. Chhayavad
3. Pragativad
4. Nirgun Bhakti

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(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

189. Read the following statements and choose the correct option.
Statement I: The pre-independence Hindi prose laid the foundation for modern literary criticism in Hindi.
Statement II: Ramchandra Shukla's 'Hindi Sahitya Ka Itihas' is a seminal work of this period.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

190. Read the following statements about Post-independence Indian prose:
I. It reflected the trauma of Partition.
II. It introduced the 'Aanchalik' novel.
III. It avoided addressing women's issues.
IV. It featured a breakdown of traditional values.
V. Writers like Nirmal Verma explored themes of loneliness and alienation.
Which of the above statements are correct?
(A) II, III, IV, and V
(B) I, II, III, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

191. Which text is considered the philosophical pinnacle of the Mahabharata?
(A) Bhagavad Gita
(B) Ramayana
(C) Atharvaveda
(D) Jatakas

192. Identify the correct chronological order of the following major texts.
(A) Rigveda, Upanishads, Mahabharata, Ramcharitmanas
(B) Upanishads, Rigveda, Ramcharitmanas, Mahabharata
(C) Rigveda, Mahabharata, Upanishads, Ramcharitmanas
(D) Mahabharata, Rigveda, Upanishads, Ramcharitmanas

193. What is the defining feature of "Ritimukt" (Free from Riti) poetry in the Riti Kaal?
(A) Strict adherence to poetic manual rules
(B) Spontaneous expression of genuine love
(C) Exclusive focus on heroic war poetry
(D) Translating Sufi texts into the Hindi

194. Match the Hindi literature concepts with their definitions.
List I: (Hindi Literature Concepts)
P. Khari Boli
Q. Braj Bhasha
R. Awadhi
S. Sadhukkadi
List II: (Definitions)
1. Standardized modern Hindi dialect
2. Dialect prominent in Krishna Bhakti
3. Dialect prominent in Ram Bhakti and Sufi poetry
4. Mixed dialect used by Nirgun saints
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

195. Read the following statements regarding the Siddhas:
I. Sarahapa is considered the first Siddha poet.
II. Their literature is an early form of Eastern Indo-Aryan language.
III. They practiced orthodox Vedic rituals.
IV. Their goal was the attainment of 'Maha-Sukha' (Great Bliss).
Which of the above statements are correct?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and IV
(D) I, II, and III

196. Read the following statements and choose the correct option.
Assertion (A): Bankim Chandra Chatterji's 'Anandamath' is a landmark in pre-independence literature.
Reason (R): It contains the song 'Vande Mataram', which became the anthem of the Indian nationalist movement.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.

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146. Read the following statements and choose the correct option.
Statement I: The Alwar saints were highly elitist and restricted their teachings to the upper castes.
Statement II: The Bhakti movement generally promoted spiritual equality regardless of caste or gender.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

147. Which is an exception to the common themes found in Pre-independence Indian literature?
(A) Social reform and ending untouchability
(B) National pride and historical awareness
(C) Glorifying the British Raj as utopia
(D) Critique of feudal and social oppression

148. Read the following statements regarding the Epics:
I. They were initially transmitted orally.
II. They consist of verses composed in Anushtubh meter.
III. They lack any moral or ethical teachings.
IV. The Mahabharata contains the Bhagavad Gita.
V. They are completely unrelated to the Puranic tradition.
Which of the above statements are correct?
(A) II, III, and V
(B) I, III, and IV
(C) I, II, and V
(D) I, II, and IV

149. Read the following statements and choose the correct option.
Assertion (A): Premchand's 'Godan' is considered an epic of the Indian peasantry.
Reason (R): It deeply analyzes the tragic exploitation of a poor farmer, Hori, by the complex web of feudal and colonial systems.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

150. Which poet is best known for synthesizing the Sagun and Nirgun streams by declaring that Rama is both the formless absolute and the incarnate Lord?
(A) Surdas
(B) Tulsidas
(C) Kabir
(D) Jayasi

151. Identify the correct pair regarding Bhakti saints and their philosophy.
(A) Ramanuja - Shuddhadvaita
(B) Vallabhacharya - Vishishtadvaita
(C) Madhvacharya - Advaita
(D) Shankaracharya - Advaita (Non-dualism)

152. Match the Hindi literature period with its approximate time frame based on Ramchandra Shukla's classification.
List I: (Hindi Literature Period)
P. Veer Gatha Kaal (Adikaal)
Q. Bhakti Kaal
R. Riti Kaal
S. Gadya Kaal (Adhunik Kaal)
List II: (Approximate Time Frame)
1. 1050 - 1375 VS
2. 1375 - 1700 VS
3. 1700 - 1900 VS
4. 1900 VS onwards
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

153. A central tenet of the Pragativad movement is:
(A) Exploring the subconscious human mind
(B) Reviving classical Sanskrit drama acts
(C) Using literature for Marxist revolution
(D) Glorifying kings of the medieval period

154. Read the following statements about 'Nai Kavita' (New Poetry):
I. It emerged post-independence.
II. It deals with modern sensibilities, middle-class life, and existentialism.
III. It strictly follows classical meters.
IV. Jagdish Gupt and Ramswaroop Chaturvedi were associated with it.
Which of the above statements are correct?
(A) I, II, and IV
(B) II, III, and IV

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(B) Collections of magical spells and charms
(C) Treatises on reality, Atman, and Brahman
(D) Manuals for constructing sacrificial altars

206. Identify the correct pair of a poet and their Bhakti stream.
(A) Malik Muhammad Jayasi - Ram Margi
(B) Tulsidas - Suphi Saint
(C) Kabir - Sagun Bhakti
(D) Surdas - Krishna Margi

207. Match the eras with their central themes.
List I: (Eras)
P. Dwivedi Yug
Q. Chhayavad
R. Pragativad
S. Prayogvad
List II: (Central Themes)
1. Didacticism, nationalism, and linguistic standardization
2. Romanticism, nature, and individualism
3. Social realism, class struggle, and Marxism
4. Psychological depth, existentialism, and novel imagery
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

208. Read the following statements about Bengali literature:
I. Michael Madhusudan Dutt introduced blank verse to Bengali poetry.
II. Rabindranath Tagore won the Nobel Prize for Gitanjali.
III. Sarat Chandra Chattopadhyay was known for his psychological and social realist novels.
IV. Modern Bengali literature completely rejected Western literary forms.
Which of the above statements are correct?
(A) II, III, and IV
(B) I, II, and III
(C) I, III, and IV
(D) I, II, and IV

209. Read the following statements and choose the correct option.
Assertion (A): Post-independence Indian literature often exhibits a sense of disillusionment.
Reason (R): The harsh realities of partition, political corruption, and socio-economic disparities shattered the utopian dreams of the freedom struggle.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

210. Which text is considered the fundamental text of the Nath Sampradaya?
(A) Gorakhbani
(B) Charyapada
(C) Sursagar
(D) Padmavat

211. Identify the incorrect statement about the Rigveda.
(A) It is the oldest known Vedic Sanskrit text.
(B) It is divided into 10 Mandalas.
(C) It primarily contains spells for black magic.
(D) It includes hymns addressed to deities like Agni, Indra, and Soma.

212. Read the following scenario and answer the question.
A poet from the 16th century writes exclusively about the divine play (Leela) of a child god in the pastoral setting of Vrindavan, using the Braj dialect. Which stream of Bhakti does this represent?
(A) Ram Margi
(B) Nirgun Bhakti
(C) Suphi Saint
(D) Krishna Margi

213. Read the following statements regarding the 'Puranas':
I. They were instrumental in the spread of Bhakti.
II. The Bhagavata Purana is the most popular among them.
III. They strictly forbid the worship of feminine deities.
IV. They are traditionally attributed to Sage Vyasa.
V. They contain genealogies of kings (Vamshanucharita).
Which of the above statements are correct?

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presented a case study regarding Ancient and Medieval Indian Literature. The academic inquiry primarily concentrated on the specialized domains of Siddha Literature and Nath Literature. Researchers argued that understanding the intersection between Ancient and Medieval Indian Literature fundamentally relies on analyzing the esoteric and mystical compositions produced within these two distinct yet interrelated traditions. The case study illustrated how Siddha Literature introduced complex tantric philosophies and vernacular expressions, which were subsequently refined and structurally modified by the ascetics associated with Nath Literature. By systematically comparing the poetic and philosophical frameworks of both traditions, the scholars demonstrated a vital shift in the literary landscape. The analytical report emphasized that Siddha and Nath Literature serve as a crucial literary bridge connecting the later phases of ancient thought with the emergent medieval vernacular traditions. The panel concluded that any rigorous academic exploration of Ancient and Medieval Indian Literature must rigorously evaluate the textual contributions of both Siddha and Nath practitioners, as their works essentially democratized spiritual discourse and revolutionized literary aesthetics.

Based on the above source, attempt the following five questions.

261. Which specialized domains of literature did the research panel primarily concentrate on?
(A) Epic and Puranic Literature
(B) Odia and Bengla Literature
(C) Jain and Buddhist Literature
(D) Siddha and Nath Literature

262. According to the source, what did Siddha Literature specifically introduce?
(A) Precise rules governing strict courtly aesthetics
(B) Complex tantric philosophies and vernacular forms
(C) Rigid genealogical accounts of historical lineages
(D) Standardized manuals for classical ritual practices

263. Who subsequently refined and structurally modified the expressions introduced by Siddha Literature?
(A) Scholars of the early Vedic framework
(B) The primary authors of the Epics
(C) Ascetics associated with Nath Literature
(D) Practitioners of classical dramatic forms

264. What function do Siddha and Nath Literature serve in the context of Indian textual history?
(A) A restrictive boundary preventing vernacular growth
(B) A complete replacement for ancient mythic narratives
(C) An isolated movement disconnected from aesthetics
(D) A bridge connecting ancient and medieval traditions

265. What was the ultimate impact of the works by Siddha and Nath practitioners?
(A) Democratized spiritual discourse and aesthetics
(B) Centralized institutional and religious authority
(C) Eliminated the functional use of vernacular speech
(D) Standardized early political and legal structures

Direction : Please read the following source carefully.

A specialized academic committee tasked with formulating an introduction to Medieval Indian Literature centered its primary investigative framework on the expansive Bhakti Movement. The academic case study sought to delineate the foundational origins of this medieval phenomenon by first examining the textual contributions of the Alwar Saint tradition. Researchers documented how the devotional outpourings of the Alwar Saint lineage established a transformative emotional paradigm within the broader introduction of Medieval Indian Literature. The analytical framework highlighted that the Bhakti Movement functioned as a decentralized yet cohesive literary revolution, fundamentally altering the thematic priorities of medieval poets. Scholars observed that the Bhakti Movement rejected rigid classical formalisms, instead prioritizing accessible vernacular expressions to convey deep spiritual

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R. Mohan Rakesh
S. Dharamvir Bharati
List II: (Notable Contributions)
1. Maila Anchal (Aanchalik novel)
2. Tamas (Partition novel)
3. Aadhe Adhure (Modern drama)
4. Andha Yug (Verse play)
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

223. What is the central feature of 'Ram Margi' poetry?
(A) Worship of Rama as the supreme moral ideal
(B) Focus on romantic aspects of the divinity
(C) Complete rejection of all form and traits
(D) Heavy emphasis on esoteric tantric practice

224. Read the following statements about early ancient Indian literature:
I. The Samaveda is the primary source for Indian music.
II. The Atharvaveda contains information on medicine and everyday life.
III. The Upanishads deal with the ritualistic sacrifice of animals.
IV. The Brahmanas explain the Vedic rituals.
V. The Aranyakas are forest texts.
Which of the above statements are correct?
(A) II, III, IV, and V
(B) I, II, IV, and V
(C) I, II, III, and V
(D) I, III, IV, and V

225. Read the following statements and choose the correct option.
Statement I: Pragativad views society through the lens of class conflict.
Statement II: Chhayavad views nature merely as a resource for industrial development.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

226. Which of the following best defines "Nirgun Bhakti"?
(A) Devotion to an abstract, formless reality
(B) Devotion to a deity with human attributes
(C) Devotion directed to the ruling monarch
(D) Devotion focused exclusively on nature

227. Identify the incorrect statement regarding the Sufi saints in India.
(A) Role in Hindu-Muslim cultural synthesis
(B) They wrote Premakhyans using local folklore
(C) They opposed using music in spiritual practice
(D) Nizamuddin Auliya was a notable Sufi figure

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228. Read the following scenario and answer the question.
A critic reads a poem that uses the imagery of a spinning wheel (Charkha) to describe the soul's relationship with the divine, rejecting all temples and mosques. This is an application of which tradition?
(A) Sagun Bhakti
(B) Riti Kaal
(C) Pragativad
(D) Nirgun Bhakti

229. Match the philosophical schools with their founders or proponents in the Bhakti context.
List I: (Philosophical Schools)
P. Advaita
Q. Vishishtadvaita
R. Dvaita
S. Shuddhadvaita
List II: (Founders/Proponents)
1. Adi Shankaracharya
2. Ramanujacharya
3. Madhvacharya
4. Vallabhacharya
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

230. Read the following statements and choose the correct option.
Assertion (A): The Riti Kaal poetry is often criticized for its lack of profound emotional depth and social consciousness.
Reason (R): It was heavily patronized by feudal courts, leading poets to focus on artificial ornamentation and eroticism to please their patrons.

(A) II, III, IV, and V
(B) I, II, III, and V
(C) I, II, IV, and V
(D) I, III, IV, and V

214. Match the literature or authors with their key themes or works.
List I: (Literature/Authors)
P. Siddha Literature
Q. Nath Literature
R. Riti Kaal
S. Chhayavad
List II: (Key Themes/Works)
1. Mahasukha and Tantric practices
2. Hatha Yoga and asceticism
3. Shringar and courtly poetry
4. Subjectivity and Nature mysticism
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

215. Read the following statements and choose the correct option.
Statement I: The pre-independence authors like Premchand successfully utilized literature as an instrument for social reform.
Statement II: Premchand's stories mostly revolve around elite aristocratic societies and ignore the rural peasantry.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

216. Which of the following statements best describes the relationship between the Alwar saints and the later North Indian Bhakti movement?
(A) Alwar devotion as foundational philosophy
(B) They were completely unrelated movements
(C) The Alwars violently opposed North saints
(D) The Alwars translated North Indian texts

217. Identify the correct chronological order of the following Hindi poets.
(A) Chandbardai, Kabir, Bihari, Jaishankar Prasad
(B) Kabir, Chandbardai, Bihari, Jaishankar Prasad
(C) Chandbardai, Bihari, Kabir, Jaishankar Prasad
(D) Jaishankar Prasad, Bihari, Kabir, Chandbardai

218. Which pre-independence literary work is considered an exception due to its heavy focus on psychological realism rather than overt political nationalism?
(A) Shekhar: Ek Jivani by Agyeya
(B) Bharat Bharati by Maithili Sharan Gupt
(C) Anandamath by Bankim Chandra
(D) Nil Darpan by Dinabandhu Mitra

219. Read the following statements about 'Prayogvad':
I. It advocated the dismantling of old literary clichés.
II. It focused on the complex internal state of modern humans.
III. It completely rejected the use of symbols.
IV. It was heavily influenced by Western modernist poetry.
Which of the above statements are correct?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and III
(D) I, II, and IV

220. Read the following statements and choose the correct option.
Assertion (A): The Jataka tales are purely religious texts with no secular value.
Reason (R): They strictly deal with the complex philosophical doctrines of Abhidhamma Pitaka.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) Both A and R are false.

221. Which is the correct pair of a text and its language?
(A) Sursagar - Awadhi
(B) Padmavat - Braj Bhasha
(C) Ramcharitmanas - Awadhi
(D) Bijak - Sanskrit

222. Match the post-independence authors with their notable contributions.
List I: (Post-independence Authors)
P. Phanishwar Nath 'Renu'
Q. Bhisham Sahni

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(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

239. Which pair of Buddhist text and its content is correct?
(A) Vinaya Pitaka - Monastic rules and discipline
(B) Sutta Pitaka - Rules of warfare
(C) Abhidhamma Pitaka - Animal fables
(D) Jatakas - Grammar rules

240. What was a primary theme in the Post-independence Indian prose?
(A) Success and utopia achieved after 1947
(B) Trauma of partition and middle-class life
(C) The glorification of the caste system
(D) Promotion of colonial British values

241. Match the literary era or movement with the representative poet.
List I: (Literary Era/Movement)
P. Bhakti Kaal (Sagun)
Q. Riti Kaal
R. Pragativad
S. Prayogvad
List II: (Representative Poet)
1. Tulsidas
2. Bihari
3. Nagarjun
4. Agyeya
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

242. Identify the incorrect statement regarding the Epics.
(A) Both epics are completely devoid of any philosophical interpolations.
(B) The Ramayana consists of seven Kandas.
(C) The Mahabharata consists of 18 Parvas.
(D) They reflect the transition from early Vedic religion to classical Hinduism.

243. Read the following scenario and answer the question.
An author writes an essay exploring the mystical connection between the human soul and a supreme, formless entity, using complex metaphors of shadows and light. This fits perfectly into the framework of:
(A) Pragativad
(B) Riti Kaal
(C) Rahasyavad
(D) Aanchalik Sahitya

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244. Read the following statements about Kabir's literature:
I. His collection of works is primarily known as the Bijak.
II. It includes Sakhis, Sabads, and Ramainis.
III. He strictly adhered to the grammatical rules of classical Sanskrit.
IV. He utilized 'Ulatbansi' (upside-down language) to convey mystical experiences.
Which of the above statements are correct?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and III
(D) I, II, and IV

245. Read the following statements and choose the correct option.
Assertion (A): Pre-independence Indian literature was a powerful catalyst for the freedom struggle.
Reason (R): Writers used novels, poems, and plays to awaken national consciousness and critique colonial exploitation.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

246. Which of the following statements best defines the "Nath Literature"?
(A) A tradition promoting complex temple rituals
(B) Yogic discipline and spiritual awakening
(C) A purely romantic literary movement style
(D) A tradition heavily patronized by British

247. Read the following statements and choose the correct option.
Statement I: The Alwar saints significantly contributed to the spread of Vaishnavism in South India.
Statement II: The Sufi saints focused purely on spreading orthodox Islamic laws and rejected

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

231. Read the following statements about Modern Indian Literature:
I. The advent of the printing press revolutionized prose writing.
II. Pre-independence literature heavily featured nationalist themes.
III. Post-independence literature remained entirely unaffected by western modernist trends.
IV. 'Nai Kahani' focused on realistic portrayals of middle-class life.
Which of the above statements are correct?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and III
(D) I, II, and IV

232. Which of the following authors is an exception, being primarily a post-independence novelist rather than a medieval poet?
(A) Shrilal Shukla
(B) Tulsidas
(C) Surdas
(D) Keshavdas

233. Read the following statements and choose the correct option.
Statement I: Rahasyavad involves the realization of the absolute through mystic intuition.
Statement II: Kabir's poetry completely lacks any element of Rahasyavad.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

234. What is a key characteristic of the 'Siddha Literature'?
(A) Criticism of rituals and Sahajayana promotion
(B) It was written in pure Classical Sanskrit
(C) It was sponsored by the Mughal emperors
(D) It focused on the rules of classical music

235. Match the literary works with their respective authors.
List I: (Literary Works)
P. Urvashi
Q. Yama
R. Godan
S. Maila Anchal
List II: (Authors)
1. Ramdhari Singh Dinkar
2. Mahadevi Varma
3. Munshi Premchand
4. Phanishwar Nath 'Renu'
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-4, R-1, S-2

236. Identify the correct statement regarding 'Chhayavad'.
(A) A movement that advocated British rule
(B) Deep romanticism and love for nature
(C) It ignored the use of the Khari Boli
(D) Focused solely on Persian translations

237. Read the following statements about the development of Hindi prose:
I. Bharatendu Yug marks the beginning of modern Hindi prose.
II. Dwivedi Yug focused on the refinement and standardization of language.
III. Premchand elevated the Hindi novel and short story to international standards.
IV. Post-independence prose abandoned the short story format completely.
V. Essay writing saw massive growth during the Dwivedi Yug.
Which of the above statements are correct?
(A) II, III, IV, and V
(B) I, II, IV, and V
(C) I, II, III, and V
(D) I, III, IV, and V

238. Read the following statements and choose the correct option.
Assertion (A): The Jataka stories have a profound universal appeal.
Reason (R): They utilize simple animal fables to teach complex moral and ethical lessons regarding karma and dharma.
(A) Both A and R are true and R is the correct explanation of A.

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254. What specific analytical context do the Epics and Puraan provide to scholars?
(A) Strict metaphysical frameworks
(B) Purely linguistic developments
(C) Regional geographical records
(D) Vital socio-cultural context

255. How did the debate conclude that ancient texts should be categorized?
(A) Stagnant and unchangeable religious dogmas
(B) Obsolete and outdated historical artifacts
(C) Evolving literary forms shaping trajectories
(D) Early examples of isolated phonetic studies

Direction : Please read the following source carefully.

An archival research project undertaken by the Comparative Literature Department focused on the diversification of Ancient Indian Literature beyond conventional Vedic frameworks. The academic investigation required scholars to conduct a detailed analysis of Jain Literature and Buddhist Literature, observing how these traditions introduced alternative philosophical narratives into the classical literary corpus. The primary case study explored the linguistic shifts and thematic variations intrinsic to both Jain Literature and Buddhist Literature, emphasizing their role in reshaping ethical and spiritual discourses. As the research progressed, the scholars broadened their scope to trace the early historical continuity into regional expressions, particularly highlighting the evolution of Odia Literature and Bengla Literature. The inclusion of Odia Literature and Bengla Literature alongside other literature in the study demonstrated the geographical dispersion of literary evolution. Analysts concluded that bridging the classical doctrines found in Jain and Buddhist texts with the regional linguistic formations of Odia and Bengla creates a more holistic general introduction to the diverse landscape of Ancient Indian Literature. This methodological approach allowed researchers to map the transition from classical ethical treatises to emergent regional literary identities across the subcontinent.

Based on the above source, attempt the following five questions.

256. What did the archival research project focus on diversifying beyond?
(A) Contemporary regional linguistic formations
(B) Conventional Vedic literary frameworks
(C) Emergent modern and experimental literature
(D) Contemporary ethical and moral discourses

257. Which literary traditions introduced alternative philosophical narratives into the classical corpus?
(A) Odia and Bengla regional traditions
(B) Suphi and Nath mystical traditions
(C) Epics and Puraan classical traditions
(D) Jain and Buddhist literary traditions

258. What did the inclusion of Odia and Bengla Literature in the study demonstrate?
(A) Geographical dispersion of literary evolution
(B) Systematic preservation of early Vedic rituals
(C) Sudden and total collapse of classical languages
(D) Intentional rejection of early historical continuity

259. What methodological approach created a holistic introduction to the literary landscape?
(A) Separating regional literature from ethical treatises
(B) Replacing ancient texts with vernacular narratives
(C) Bridging classical doctrines with regional formations
(D) Limiting research to purely classical phonetic analysis

260. The researchers mapped the transition from classical ethical treatises to what phenomenon?
(A) Emergent regional literary identities
(B) Established imperial historical accounts
(C) Rigid mythological and genealogical structures
(D) Standardized modern political ideologies

Direction : Please read the following source carefully.

During a dedicated seminar on the transitional phases of textual history, a research panel

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mysticism.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

248. Which is the correct chronological sequence of these classic Hindi texts?
(A) Prithviraj Raso, Padmavat, Ramcharitmanas, Godan
(B) Padmavat, Prithviraj Raso, Ramcharitmanas, Godan
(C) Prithviraj Raso, Ramcharitmanas, Padmavat, Godan
(D) Ramcharitmanas, Prithviraj Raso, Padmavat, Godan

249. Match the modern literary concepts with their central idea.
List I: (Modern Literary Concepts)
P. Chhayavad
Q. Pragativad
R. Prayogvad
S. Nai Kavita
List II: (Central Idea)
1. Romanticism and Mysticism
2. Marxism and Social Revolution
3. Experimentalism and Form innovation
4. Modern sensibility and middle-class reality
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

250. Which poet is acknowledged as the pioneering figure of 'Prayogvad' and the editor of the 'Taar Saptak' series?
(A) Sachchidananda Hirananda Vatsyayan 'Agyeya'
(B) Suryakant Tripathi 'Nirala'
(C) Sumitranandan Pant
(D) Ramdhari Singh Dinkar

Direction : Please read the following source carefully.

In a recent academic colloquium analyzing the general introduction of Ancient Indian Literature, researchers structured their primary case study around foundational texts, specifically focusing on the Vedas, Puraan, Upanisads, and Epics. The symposium emphasized how these texts collectively form the philosophical and narrative bedrock of early linguistic traditions. The research team noted that a comprehensive general introduction of Ancient Indian Literature remains incomplete without evaluating the shifting narrative forms from the ritualistic hymns of the Vedas to the philosophical dialogues encapsulated within the Upanisads. Furthermore, the case study expanded to include the grand narratives of the Epics alongside the mythological and genealogical accounts found in the Puraan. By isolating these specific literary categories, scholars sought to establish a chronological framework for early intellectual history. The academic debate concluded that examining the Epics and Puraan provides vital socio-cultural context, whereas the Vedas and Upanisads offer strict metaphysical frameworks. Ultimately, this systematic study of Ancient Indian Literature highlights the necessity of categorizing ancient texts not merely as historical artifacts, but as evolving literary forms that continuously shaped regional intellectual trajectories across early Indian society.

Based on the above source, attempt the following five questions.

251. According to the case study, which texts collectively form the narrative and philosophical bedrock of early traditions?
(A) Jain Literature and Buddhist Literature
(B) Vedas, Puraan, Upanisads, and Epics
(C) Siddha and Nath texts exclusively
(D) Regional vernacular compositions

252. What shifting narrative forms did the research team primarily evaluate?
(A) From ritualistic hymns to philosophical dialogues
(B) From oral folklore to structured regional poetry
(C) From dramatic plays to genealogical records
(D) From mythological tales to political manifestos

253. What do the Upanisads primarily encapsulate according to the academic colloquium?
(A) Mythological and genealogical accounts
(B) Grand martial and royal narratives
(C) Abstract philosophical dialogues
(D) Ritualistic and sacrificial hymns

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devotion. The study critically evaluated how the Alwar Saint poetry served as a structural catalyst for subsequent devotional expressions across different regions. Ultimately, the committee's findings asserted that an accurate academic introduction to Medieval Indian Literature requires a meticulous understanding of how the Bhakti Movement, initiated prominently by figures like the Alwar Saints, redefined literary aesthetics and established new paradigms for devotional poetry in the medieval era.

Based on the above source, attempt the following five questions.

266. What was the primary investigative framework centered on by the academic committee?
(A) Traditional classical epic narratives
(B) Expansive and diverse Bhakti Movement
(C) Early Vedic literary and ritual doctrines
(D) Modern experimental and secular poetry

267. Which textual contributions were examined to delineate the foundational origins of the Bhakti Movement?
(A) The Riteekalin court poetry
(B) The Alwar Saint tradition
(C) The Siddha philosophical texts
(D) The Buddhist ethical discourses

268. How did the Bhakti Movement alter the thematic priorities of medieval poets?
(A) By prioritizing accessible vernacular expressions
(B) By reinforcing rigid classical formalisms
(C) By transitioning strictly to secular themes
(D) By focusing exclusively on genealogical histories

269. The poetry of the Alwar Saints served as a structural catalyst for what phenomenon?
(A) Reviving rigid courtly and metrics systems
(B) Suppressing regional and vernacular languages
(C) Subsequent devotional expressions across regions
(D) Creating early and complex philosophical dialogues

270. According to the committee's findings, what did the Bhakti Movement redefine?
(A) Classical trade and economic regulatory systems
(B) Pre-independence nationalistic political discourse
(C) Ancient philosophical and dialogue-based frameworks
(D) Literary aesthetics and devotional poetry paradigms

Direction : Please read the following source carefully.

In an advanced philological analysis focusing on the Bhakti Movement within Medieval Indian Literature, a research cohort investigated the fundamental dialectic between two primary devotional streams: Sagun Bhakti and Nirgun Bhakti. The academic case study aimed to systematically contrast the literary manifestations of these two traditions. Scholars analyzing Sagun Bhakti observed that its literature is characterized by the worship of divine attributes and manifested forms, relying heavily on vivid imagery and personal devotion. Conversely, the examination of Nirgun Bhakti literature revealed a strict adherence to formless, unmanifested divine concepts, utilizing abstract metaphors and philosophical negations. The research project evaluated main poets from both streams to understand how Sagun Bhakti and Nirgun Bhakti shaped the broader contours of the Bhakti Movement. The textual evidence demonstrated that while Sagun Bhakti fostered elaborate narrative poetry celebrating divine avatars, Nirgun Bhakti generated mystic, introspective verses challenging orthodox ritualism. The final report concluded that recognizing the philosophical and stylistic dichotomies between Sagun Bhakti and Nirgun Bhakti is indispensable for comprehending the vast ideological spectrum that characterizes the main poets of Medieval Indian Literature.

Based on the above source, attempt the following five questions.

271. Which two primary devotional streams were investigated in the philological analysis?
(A) Rahasyavad and Chhayavad
(B) Siddha Literature and Nath Literature
(C) Sagun Bhakti and Nirgun Bhakti
(D) Ram Margi and Krishna Margi

272. What characterizes the literature of Sagun Bhakti according to the study?

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(A) Adherence to unmanifested divine concepts
(B) Worship of attributes and manifested forms
(C) Usage of abstract metaphors and negations
(D) Rejection of personal devotion and imagery

273. What stylistic features are frequently utilized in Nirgun Bhakti literature?
(A) Elaborate narrative poetry of divine avatars
(B) Vivid imagery depicting divine manifestations
(C) Courtly panegyrics and complex rhetorical style
(D) Abstract metaphors and philosophical negations

274. What type of poetry did Sagun Bhakti primarily foster?
(A) Narrative poetry celebrating divine avatars
(B) Mystic verses focused on existential nihilism
(C) Experimental forms challenging old structures
(D) Introspective verses challenging ritualism

275. According to the final report, why is recognizing the dichotomies between these streams indispensable?
(A) To reject the relevance of the Bhakti Movement
(B) To establish a chronological order of shifts
(C) To grasp the spectrum of medieval main poets
(D) To unify all vernacular expressions of speech

Direction : Please read the following source carefully.

A cultural studies symposium dedicated to Medieval Indian Literature evaluated a complex academic case involving the thematic categorization of devotional pathways, specifically focusing on the Ram Margi, Krishna Margi, and Suphi Saint traditions. The researchers proposed that the Bhakti Movement cannot be viewed as a monolith but must be understood through these distinct literary trajectories. The study detailed how the Ram Margi tradition produced literature emphasizing divine righteousness, moral duty, and ideal governance. In sharp contrast, the Krishna Margi literary tradition was analyzed for its focus on divine play, romantic mysticism, and intense emotional surrender. Parallel to these, the case study incorporated the profound contributions of the Suphi Saint literature, which integrated indigenous poetic forms with mystical asceticism. The academic panel argued that the cross-pollination of ideas among the Ram Margi, Krishna Margi, and Suphi Saint poets created a remarkably vibrant and pluralistic literary environment. By comparing the main poets of these three traditions, the symposium successfully mapped the diverse emotional and ethical landscapes that fundamentally structured the overarching narrative of the Bhakti Movement in Medieval Indian Literature during this transformative historical period.

Based on the above source, attempt the following five questions.

276. Which specific literary trajectories did the cultural studies symposium focus on?
(A) Ram Margi, Krishna Margi, and Suphi Saint traditions
(B) Vedas, Puraan, and Epics within classical contexts
(C) Rahasyavad, Chhayavad, and Prayogvad modern movements
(D) Sagun, Nirgun, and Alwar traditions of devotion

277. What thematic elements did the Ram Margi tradition emphasize in its literature?
(A) Divine play and intense emotional surrender
(B) Indigenous forms and mystical asceticism
(C) Formless concepts and philosophical negations
(D) Divine righteousness, duty, and governance

278. How was the Krishna Margi literary tradition analyzed in the case study?
(A) For its focus on ideal governance and moral strictness
(B) For its focus on divine play and romantic mysticism
(C) For its reliance on classical ritualistic hymns
(D) For its integration of materialistic progressivism

279. What did Suphi Saint literature integrate according to the symposium?
(A) Courtly panegyrics with specific rhetorical devices
(B) Mythological genealogies with philosophical dialogues

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(C) Indigenous poetic forms with mystical asceticism
(D) Existential modernism with traditional metrical rules

280. What was the result of the cross-pollination of ideas among these three traditions?
(A) A rigid and monolithic approach to medieval theology
(B) The total erasure of indigenous literary aesthetics
(C) The strict separation of vernacular and classical languages
(D) A remarkably vibrant and pluralistic literary environment

Direction : Please read the following source carefully.

An intensive archival research project was recently commissioned to conduct a comprehensive study of Riteekalin Poets and their Poetry, representing a distinct phase within the broader spectrum of Medieval Indian Literature. The academic inquiry focused on the shift from devotional fervor to stylized courtly aesthetics. The case study highlighted how the study of Riteekalin Poets and their Poetry demands an understanding of complex rhetorical devices, strict metrical rules, and elaborate ornamentation. Researchers documented that, unlike the preceding Bhakti Movement, Riteekalin Poetry prioritized technical virtuosity and secular themes, often focusing on romantic aesthetics and courtly panegyrics. The analytical framework required scholars to evaluate the main poets of the Riteekalin era to decode the intricate relationship between literary patronage and poetic production. The research team concluded that the study of Riteekalin Poets and their Poetry is crucial for identifying the stylistic climax of medieval literary traditions before the advent of modern paradigms. This focused examination successfully demonstrated how Riteekalin poetry codified linguistic elegance and formal structures, solidifying its unique position in the historical trajectory of Medieval Indian Literature and its subsequent evolution.

Based on the above source, attempt the following five questions.

281. What shift did the academic inquiry into Riteekalin Poets focus on?
(A) Devotional fervor to stylized courtly aesthetics
(B) Oral folklore to nationalistic prose narratives
(C) Classical epics to abstract philosophical systems
(D) Stylized aesthetics to existentialist literature

282. What does the study of Riteekalin Poets and their Poetry demand an understanding of?
(A) Formless divinity and religious renunciation paths
(B) Complex rhetorical devices and strict metrical rules
(C) Vernacular mobilization against colonial rule powers
(D) Tantric philosophies and regional mysticism groups

283. Unlike the Bhakti Movement, what did Riteekalin Poetry prioritize?
(A) Accessible vernacular expressions of faith
(B) Technical virtuosity and secular themes
(C) Didactic treatises on ideal governance
(D) Psychological realism and experimental prose

284. What intricate relationship did scholars decode by evaluating the main poets of the Riteekalin era?
(A) Literary patronage and poetic production
(B) Mystical asceticism and indigenous forms
(C) Mythological history and modern politics
(D) Classical doctrines and ethical reformations

285. What did Riteekalin poetry codify in the historical trajectory of Medieval Indian Literature?
(A) Radical and progressive literary realism
(B) Democratic and spiritual public discourses
(C) Linguistic elegance and formal structures
(D) Decentralized and devotional uprisings

Direction : Please read the following source carefully.

During a comprehensive academic conference on Modern Indian Literature, a specialized panel presented a structural case study offering an introduction of rahasyavad, chhayavad, pargativad, and prayogvad. The theoretical investigation sought to map the rapid ideological shifts that defined modern literary expressions.

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9. (C) Mahabharata - Bhagavad Gita
The Mahabharata is a comprehensive epic that incorporates numerous philosophical and ethical discourses within its narrative framework. One of its most influential segments is the Bhagavad Gita, where the divine Krishna provides spiritual guidance to Arjuna on the battlefield. This discourse addresses duty, devotion, and the path to liberation, making it a cornerstone of Indian religious philosophy.

10. (A) I, II, and IV
Jain canonical literature, known as the Agamas, was primarily composed in Prakrit and Apabhramsha dialects rather than classical Sanskrit. These texts emphasize the core principles of non-violence and ascetic discipline. Prominent scholars like Hemachandra significantly contributed to the systematic documentation and expansion of this literary tradition, ensuring the preservation of Jain spiritual and ethical teachings through centuries.

11. (D) Tripitaka
The Tripitaka comprises the foundational scriptures of Buddhism and is notable for being codified in Pali. Unlike the Vedic texts or later Hindu epics that were composed in Sanskrit, these Buddhist works utilized a language closer to the vernacular of the time. This choice was intended to make the teachings of the Buddha accessible to a wider audience.

12. (B) Past lives of Buddha and moral lessons
The Jataka tales are a popular collection of narratives within Buddhist literature that recount the previous incarnations of the Buddha in both human and animal forms. Each story serves as a moral fable intended to illustrate the cultivation of virtues like compassion, wisdom, and self-sacrifice. These tales provide valuable insights into the social and ethical values of ancient India.

13. (C) Jatakas - Rules for kingship
While the Vinaya Pitaka contains monastic rules and the Sutta Pitaka records the Buddha's discourses, the Jataka tales are specifically focused on the past lives of Siddhartha Gautama. They serve as allegorical stories rather than political manuals for kingship. The Abhidhamma Pitaka offers a more advanced philosophical and psychological analysis of the teachings, completing the three traditional baskets.

14. (D) P-2, Q-1, R-4, S-3
Regional literatures in India evolved through distinct foundational texts. Odia literature achieved prominence with the works of Sarala Das. Early Bangla literature is traced back to the mystic Charyapada songs. Jain spiritual teachings are preserved in the Agamas, while the foundational scriptures of Buddhism are the Tripitaka. Each of these traditions significantly shaped the linguistic and cultural identity.

15. (A) Sarala Das
Sarala Das is widely regarded as the foundational figure of Odia literature. In the fifteenth century, he composed a monumental version of the Mahabharata in the Odia language. Unlike a literal translation, his work integrated local legends and cultural nuances, making the epic deeply relatable to the people of Odisha and establishing the vernacular as a medium for high literature.

16. (B) I, II, and III
The Charyapadas represent the earliest known examples of Bangla literature, consisting of mystic songs composed by Buddhist Tantric poets. Over time, the tradition evolved through the medieval Mangal-Kavya poems which celebrated local deities. The later influence of Vaishnava Bhakti movements further enriched the literary landscape with devotional poetry. This development was often shaped by interactions with Sanskrit traditions.

17. (A) Both A and R are true and R is the correct explanation of A.
Siddha literature played a fundamental role in the evolution of Eastern Indo-Aryan languages like Bangla and Odia. The poets utilized a unique proto-language often termed Sandhya Bhasha to express esoteric spiritual experiences. These mystic songs, known as Charyapadas, bridged the gap between declining Apabhramsha and the emerging vernaculars, facilitating the spread of their tantric and yogic philosophies.

18. (C) Statement I is true but Statement II is false
Siddha literature is characterized by its use of esoteric and paradoxical metaphors to convey

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291. What specific era of Modern Indian Literature was isolated for the archival case study?
(A) Post independence prose and poetry
(B) The Riteekalin poetic era
(C) Pre independence prose and poetry
(D) The early classical epic period

292. Pre independence prose and poetry were deeply embedded in which of the following discourses?
(A) Nationalistic discourse and cultural awakening
(B) Courtly panegyrics and elaborate ornamentation
(C) Abstract existentialism and psychological realism
(D) Medieval mystical asceticism and devotion

293. What literary forms were frequently utilized in pre independence prose to mobilize public consciousness?
(A) Ritualistic hymns and genealogical accounts
(B) Free verse poetry and philosophical negations
(C) Romantic mysticism and spiritual divine play
(D) Essays, journalistic writings, and early novels

294. The study of pre independence poetry demonstrated a strong inclination toward what thematic element?
(A) Formless divine concepts
(B) Patriotic fervor and social reconstruction
(C) Complete structural experimentation
(D) Disillusionment and identity fragmentation

295. How did the scholars characterize the function of the main poets and authors of this period?
(A) As passive observers of classical traditions
(B) As strictly secular court entertainers
(C) As pivotal ideological catalysts
(D) As isolated practitioners of tantric philosophy

Direction : Please read the following source carefully.

An advanced literary symposium recently dedicated its primary academic session to an extensive evaluation of Modern Indian Literature, with a specific focus on post independence prose and poetry. The scholarly case study was designed to measure how the main poets, authors and their works and contribution navigated the complexities of a newly sovereign society. The research highlighted a significant thematic departure from earlier nationalistic fervor, noting that post independence prose and poetry increasingly engaged with themes of disillusionment, existentialism, urbanization, and identity fragmentation. The analysts examined how post independence prose evolved to include modernist narratives, complex psychological fiction, and subaltern perspectives. Concurrently, the academic review of post independence poetry revealed a heavy reliance on free verse and stark realism to reflect contemporary anxieties. By systematically cataloging the main poets, authors and their works and contribution, the symposium illustrated a profound diversification in literary techniques. The researchers concluded that the study of post independence prose and poetry perfectly encapsulates the multifaceted evolution of Modern Indian Literature as it negotiated the realities and contradictions of contemporary life.
Based on the above source, attempt the following five questions.

296. What specific literature did the academic session primarily evaluate?
(A) Pre independence prose and poetry sets
(B) Ancient and ritualistic hymns of faith
(C) Medieval and spiritual Bhakti poetry sets
(D) Post independence prose and poetry sets

297. What thematic departure was noted in post independence prose and poetry?
(A) Shift away from earlier nationalistic fervor
(B) Shift towards rigid and classical metrics
(C) Renewed focus on idealized courtly romance
(D) Absolute return to old mythological narratives

298. Post independence literature increasingly engaged with which of the following themes?
(A) Devotional surrender and divine attributes
(B) Disillusionment, existentialism, and urban life
(C) Reformist zeal and various colonial critiques
(D) Elaborate ornamentation and rhetorical devices

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social status, was the path to spiritual liberation. They composed their works in the vernacular Tamil language, making divine love accessible to all sections of society.

28. (B) Devotion to a personal God with form
Sagun Bhakti refers to a devotional tradition where the practitioner worships a personal deity possessed of specific forms, qualities, and incarnations. This approach involves rituals, idol worship, and the singing of hymns that describe the physical attributes and heroic deeds of the divine. It allows devotees to form a tangible emotional relationship with God as a father, mother, or friend.

29. (C) I, II, and III
Sufi poets in India frequently utilized local dialects such as Awadhi to reach a broader audience. Their literary contributions often took the form of Premakhyans, or narrative romances, which served as allegories for the soul's journey toward the divine. Malik Muhammad Jayasi's Padmavat remains a seminal work of this tradition, blending Islamic mysticism with indigenous Indian cultural motifs.

30. (D) Ramcharitmanas
The Ramcharitmanas, composed by Tulsidas in the sixteenth century, is the most celebrated work of the Ram Margi branch of Sagun Bhakti. Written in the Awadhi language, it narrates the life of Lord Rama as the embodiment of righteousness and the ideal king. This text played a crucial role in popularizing the worship of Rama across Northern India's households.

31. (C) Statement I is true but Statement II is false
Nirgun Bhakti poets like Kabir were known for their radical critique of social hierarchies and religious rituals, emphasizing a direct connection with a formless God. Conversely, Sagun Bhakti poets did not abandon poetic meters or prose. They utilized sophisticated poetic structures, including various meters and musical raga patterns, to express their profound devotion to the divine incarnations they worshipped.

32. (B) Stylized poetic ornamentation and eroticism
The Riti Kaal of Hindi literature is defined by its focus on poetic technique and the aesthetic of Shringar Rasa, or eroticism. Poets of this era often wrote in royal courts, emphasizing elaborate figures of speech, stylized descriptions of beauty, and the systematic classification of poetic types. This period prioritized formal perfection and sensuality over the religious fervor of earlier times.

33. (A) P-3, Q-1, R-2, S-4
Poets of the Riti Kaal had distinct styles. Keshavdas is known for his complex and intellectually demanding poetry. Bihari composed the famous Satsai, a collection of couplets focused on shringar or romantic beauty. Bhushan was unique for his heroic poetry celebrating martial valor. Padmakar is remembered for his vivid and colorful descriptions of nature and the cultural festivals of the period.

34. (A) It was patronized by kings and lords
Riti Kaal poetry was primarily a product of the feudal court culture in medieval India. Kings and local lords provided patronage to poets, who in turn composed works designed to please their benefactors. This led to a focus on sophisticated language, romantic themes, and heroic verses that reflected the tastes and values of the aristocratic elite during that era.

35. (C) I, II, and IV
Rahasyavad, or mysticism, involves expressing a deep, intuitive connection between the individual soul and the infinite divine. In modern Hindi literature, poets like Mahadevi Varma used symbols from nature to represent the spiritual yearning and eventual union with the Supreme. This tradition emphasizes emotional and spiritual experiences rather than strict political ideologies like Marxism or the rejection of human feelings.

36. (A) Both A and R are true and R is the correct explanation of A.
Chhayavad is frequently compared to the Romantic movement in Western literature due to its emphasis on the individual's inner world and emotional subjectivity. Poets of this era moved away from didacticism to explore nature as a living force and express personal grief, joy, and longing. This focus on the self and aesthetic beauty defines the core of Chhayavadi poetry.

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ANSWERS

1. (B) A compendium of sacred knowledge and hymns
The word Veda originates from the Sanskrit root meaning to know, representing a vast body of religious texts from ancient India. These compositions consist of hymns, prayers, and liturgical formulas essential for sacrificial rites. They are regarded as divinely revealed knowledge or shruti, serving as the foundational scriptures for the Brahmanical tradition and broader Indian spiritual literature.

2. (A) Rigveda, Upanishads, Mahabharata, Puranas
Ancient Indian literature developed over centuries starting with the Rigveda, the earliest Indo-Aryan religious text. This was followed by the philosophical Upanishads, which transitioned from ritual focus to metaphysical inquiry. Later, the heroic epic Mahabharata was codified, detailing the Kurukshetra war. Finally, the Puranas emerged, providing sectarian myths, genealogies of gods, and moral instructions for the common masses.

3. (C) Yajurveda
The Yajurveda serves as a practical guidebook for priests performing sacrificial ceremonies. It contains prose formulas and mantras recited during the execution of religious rites. While the Rigveda focuses on hymns of praise, this specific text provides the procedural details for various oblations. It is divided into two major versions known as the White and Black branches.

4. (D) P-2, Q-1, R-4, S-3
The four Vedas contain distinct types of sacred knowledge. The Rigveda consists of hymns of praise to various deities. The Samaveda focuses on musical melodies and chants intended for rituals. The Yajurveda details the specific procedures for sacrificial ceremonies. Finally, the Atharvaveda includes spells, charms, and formulas for healing and protection from harm in daily life.

5. (C) They were exclusively written for Buddhist monastic rituals.
The Puranas are vast collections of ancient Indian lore belonging primarily to the Hindu tradition. They typically adhere to five characteristics including creation and genealogies. There are eighteen major texts called Maha Puranas. They were designed to convey complex spiritual truths through stories of gods and kings, making them accessible to the general population unlike exclusive monastic Buddhist texts.

6. (B) I, II, and IV
The Upanishads represent the final phase of Vedic literature and are consequently known as Vedanta. These texts shifted the focus from external animal sacrifices and complex rituals to internal philosophical speculation regarding the nature of the self and the universe. The Brihadaranyaka stands as one of the most significant and oldest compositions among the principal Upanishadic canon.

7. (A) Both A and R are true and R is the correct explanation of A.
The emergence of the Upanishads signaled a monumental transformation in ancient Indian thought. Rather than prioritizing physical sacrificial acts found in earlier Vedic layers, these texts delved into profound metaphysical questions. They explored the identity of the individual soul and its relationship with the ultimate reality. This intellectual shift redefined spiritual practice as an internal pursuit of knowledge.

8. (A) Heroic narratives detailing dharma
Indian epics like the Ramayana and Mahabharata are expansive narrative poems that chronicle the deeds of legendary heroes. These works serve as foundational cultural texts that illustrate the principles of righteous conduct or dharma. Through the struggles of their central characters, they explore moral dilemmas, social duties, and the victory of justice over chaos in human life.

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299. What did post independence poetry heavily rely on to reflect contemporary anxieties?
(A) Rigid metrical rules and classical vocabulary
(B) Free verse and stark realism
(C) Elaborate narrative epics
(D) Journalistic essays and early novels

300. What did the systematic cataloging of the main poets and authors illustrate?
(A) Profound diversification in literary techniques
(B) Total homogenization of all vernacular languages
(C) Significant stagnation in modern prose patterns
(D) Intentional elimination of subaltern viewpoints

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internal spiritual transformations. In contrast, Nath literature did not seek to enforce orthodox Vedic rituals. Instead, the Nath yogis emphasized Hatha Yoga, physical discipline, and mental detachment from worldly affairs. They often challenged conventional religious hierarchies and focused on direct experience over ritualistic performance.

19. (C) Gorakhnath is a foundational figure
Nath literature is centered around the teachings of the Nath Sampradaya, a yogic sect emphasizing physical and spiritual mastery. Gorakhnath is the most influential figure in this tradition, credited with systematizing Hatha Yoga and composing numerous texts in early vernacular dialects. His writings focus on internal purification and detachment from material desires rather than the worship of specific deities.

20. (D) Rise of mystic poetry focusing on inner realization
The socio-religious environment of medieval India led to the emergence of Siddha and Nath literatures as a reaction against ritualistic orthodoxy. These traditions prioritized internal spiritual realization and direct experience of the divine. This shift resulted in the creation of mystic poetry that used vernacular languages to communicate complex yogic and tantric concepts to seekers across different social backgrounds.

21. (C) I, II, and IV
The Bhakti movement began in South India through the devotional hymns of the Alwars and Nayanars before spreading northward. It emphasized a personal and emotional bond between the devotee and a chosen deity. This movement manifested through two primary streams: Sagun, which worshipped a God with attributes, and Nirgun, which focused on a formless and universal spiritual reality.

22. (B) Ram Margi - Devotion centered around Lord Krishna
The Bhakti movement is categorized into specific branches based on the object of devotion. The Ram Margi stream is centered on the worship of Lord Rama as the ideal man and supreme deity. In contrast, devotion focused on Lord Krishna belongs to the Krishna Margi branch. Both represent the Sagun tradition, which utilizes physical forms and divine attributes.

23. (D) P-3, Q-2, R-1, S-4
Different poets represent the diverse streams of the Bhakti movement. Kabir is a central figure of the Nirgun tradition, focusing on a formless divine. Surdas is renowned for his devotion to Lord Krishna, while Tulsidas authored the epic Ramcharitmanas dedicated to Lord Rama. The Sufi tradition in India is exemplified by poets like Malik Muhammad Jayasi and his romances.

24. (A) Krishna Margi
The Krishna Margi tradition of the Bhakti movement is noted for its deep focus on the various life stages of Lord Krishna. Poets in this stream often emphasize vatsalya bhava, depicting the charming and playful childhood activities of the deity in Braj. These descriptions are designed to evoke an emotional and intimate connection between the devotee and the divine incarnation.

25. (C) Ravidas
While Tulsidas, Surdas, and Mirabai are celebrated for their devotion to specific incarnations like Rama or Krishna, Ravidas belongs to the Nirgun Bhakti tradition. He preached the worship of a formless and attribute-less Supreme Reality. His poetry emphasizes internal spiritual purity and the equality of all human beings, rejecting the need for idol worship or complex temple rituals.

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26. (A) Bhakti Kaal, Reeti Kaal, Chhayavad, Pragativad
Hindi literature followed a structured progression over several centuries. The Bhakti Kaal focused on intense religious devotion. This was followed by the Reeti Kaal, characterized by stylized poetic rules and erotic themes. In the modern era, Chhayavad emerged with its romantic and subjective nature poetry. Finally, Pragativad introduced social realism and Marxist ideologies into the literary landscape during the twentieth century.

27. (C) A is true but R is false
The Alwar saints were South Indian poet-devotees who expressed intense emotional love for Lord Vishnu through their hymns. Their movement emphasized that heartfelt devotion, rather than intellectual mastery of the Vedas or

The scholars began by examining the mystical and deeply introspective elements characteristic of rahasyavad. The analysis then smoothly transitioned to the romantic individualism and nature-centric aesthetics introduced by chhayavad. As the academic discussion progressed, the panel emphasized the stark socio-political pivot represented by pargativad, which grounded literature in progressive, materialistic, and class-conscious realities. Finally, the researchers evaluated prayogvad, highlighting its commitment to experimental forms, psychological realism, and the rejection of traditional poetic structures. The case study demonstrated that a thorough introduction of rahasyavad, chhayavad, pargativad, and prayogvad is essential for understanding the dynamic evolution of Modern Indian Literature. The panel concluded that these four distinct movements collectively illustrate how modern authors and main poets continuously recalibrated their thematic focus and stylistic techniques in response to shifting cultural and intellectual landscapes throughout the transformative modern era.

Based on the above source, attempt the following five questions.

286. Which movement is characterized by mystical and deeply introspective elements?
(A) Chhayavad
(B) Pargativad
(C) Prayogvad
(D) Rahasyavad

287. What are the key thematic features introduced by chhayavad according to the analysis?
(A) Progressive, materialistic, and class-conscious realities
(B) Experimental forms and psychological realism
(C) Romantic individualism and nature-centric aesthetics
(D) Strict metrical rules and elaborate courtly ornamentation

288. Which literary movement grounded literature in class-conscious and socio-political realities?
(A) Rahasyavad
(B) Pargativad
(C) Chhayavad
(D) Prayogvad

289. What did the prayogvad movement fundamentally reject?
(A) Complex psychological realism
(B) Modernist literary expression
(C) Experimental literary formats
(D) Traditional poetic structures

290. What do these four modern movements collectively illustrate about authors?
(A) Constant recalibration of themes and techniques
(B) General refusal to abandon old devotional themes
(C) Firm commitment to preserving classical narratives
(D) Universal adoption of standardized royal praises

Direction : Please read the following source carefully.

A university research cluster undertook a detailed archival case study focusing on the domain of Modern Indian Literature, specifically isolating the era of pre independence prose and poetry. The academic objective was to analyze how main poets, authors and their works and contribution reflected the socio-political turbulence of the colonial period. The investigation revealed that pre independence prose and poetry were deeply embedded in nationalistic discourse, cultural awakening, and reformist zeal. Researchers meticulously evaluated the primary texts, noting that the prose of this period frequently utilized essays, journalistic writings, and early novels to mobilize public consciousness and critique colonial hegemonies. Simultaneously, the study of pre independence poetry demonstrated a strong inclination toward patriotic fervor and social reconstruction. The scholars compiled a comprehensive index of main poets, authors and their works and contribution, arguing that these literary figures functioned as pivotal ideological catalysts. Ultimately, the case study concluded that analyzing pre independence prose and poetry is fundamental to understanding the foundational roots of Modern Indian Literature and its role in shaping collective socio-political identities prior to the establishment of the sovereign state.

Based on the above source, attempt the following five questions.

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37. (C) Ramdhari Singh Dinkar - Yama
While Jaishankar Prasad, Sumitranandan Pant, and Suryakant Tripathi 'Nirala' are central pillars of Chhayavad, Ramdhari Singh Dinkar is primarily known for his nationalist and heroic poetry. Furthermore, Yama is a celebrated collection of poems authored by Mahadevi Varma, not Dinkar. This collection earned Varma significant literary acclaim, including the prestigious Jnanpith Award for her contribution to modern Indian verse.

38. (B) Pragativad
Pragativad, or the Progressive movement, focuses on the socio-economic conditions of the masses, particularly the working class and peasantry. Influenced by Marxist thought, writers in this tradition critique capitalist exploitation and advocate for social equality through realistic depictions of life. This movement marked a departure from the romanticism and mysticism of previous eras toward direct engagement with societal problems.

39. (D) Novel imagery, modern sensibility, and free forms
Prayogvad, or Experimentalism, represents a modern phase in Hindi literature where poets sought to break away from traditional themes and poetic structures. This movement emphasizes the use of new, often unconventional imagery and free verse to express the complex psychological realities of the modern individual. It prioritizes the exploration of language and the intellectual depth of the human experience.

40. (A) P-2, Q-3, R-4, S-1
Modern Hindi literary movements are distinguished by their core themes. Chhayavad focuses on romanticism and subjective emotions. Pragativad is rooted in Marxist ideology and the realistic depiction of social struggles. Prayogvad explores psychological depth through innovative poetic forms and imagery. Rahasyavad deals with the mystical union and the spiritual longing of the soul for the ultimate reality or divine presence.

41. (C) I, II, and IV
Pre-independence Indian prose was deeply intertwined with the national movement for freedom and social reform. Authors like Munshi Premchand were instrumental in moving literature toward realistic portrayals of society and its challenges. During this period, essays and journalism became vital tools for public discourse, helping to shape national identity and mobilize the people against colonial rule and social injustices.

42. (A) Alwar Bhakti, Riti Kaal, Prayogvad, Post-independence Literature
Indian literary history begins with early devotional movements such as the Alwar Bhakti in South India. This was followed centuries later by the courtly Riti Kaal poetry in the north. In the mid-twentieth century, the experimental Prayogvad movement emerged, eventually giving way to the diverse forms of post-independence literature which addressed the complexities of a newly sovereign and modern nation.

43. (D) Mohan Rakesh
While Bankim Chandra Chatterji, Munshi Premchand, and Bharatendu Harishchandra were foundational figures of the pre-independence era, Mohan Rakesh is a key representative of post-independence modernism. His work, particularly in drama and prose, explored the existential crises, psychological complexities, and fragmented relationships characteristic of urban life in the mid-twentieth century. He was a central figure in the Nai Kahani movement.

44. (B) Social Realism
A story that depicts the harsh realities of rural poverty and the exploitation of farmers by feudal systems is a classic application of social realism. This approach seeks to present an unvarnished view of societal issues to provoke awareness and reform. In Indian literature, this style was pioneered by writers like Premchand, who focused on the lived experiences of the marginalized classes.

45. (C) A is true but R is false
Post-independence Indian poetry indeed shifted toward themes of disillusionment and existential questioning. However, this was not because utopian dreams were realized, but rather because the high expectations of freedom were met with the harsh realities of partition, political corruption, and persistent poverty. Poets found themselves critiquing the new social order

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and the loss of individual significance in an increasingly complex and troubled society.

46. (D) Pali
The Tripitaka, the foundational canon of Buddhist scriptures, was primarily composed in Pali. This Middle Indo-Aryan language was chosen because it was closer to the spoken dialects of the people during the Buddha's time. By using Pali instead of the more formal and elite Sanskrit, the early Buddhist community ensured that the teachings remained accessible to a wide and diverse population.

47. (A) I, III, IV, and V
The Vedas are considered Shruti, or revealed knowledge, and were originally transmitted orally from teacher to student. The Rigveda stands as the oldest text in this tradition. Over time, prose commentaries called Brahmanas were added to explain ritualistic procedures. While the Atharvaveda contains spiritual and philosophical elements, it is primarily known for its collection of spells and practical formulas for daily life.

48. (B) Manuals for performing animal sacrifices
The Upanishads are philosophical and metaphysical treatises that mark the culmination of Vedic thought, earning them the name Vedanta. They move away from the ritualistic focus of the earlier Vedas and Brahmanas, which included detailed procedures for sacrifices. Instead, the Upanishads explore the nature of the absolute reality, known as Brahman, and the individual self, known as the Atman.

49. (A) P-4, Q-2, R-1, S-3
The major works of ancient Indian literature have specific characteristics and traditional attributions. The Ramayana is credited to Sage Valmiki, while the Mahabharata contains the influential philosophical discourse known as the Bhagavad Gita. The Bhagavata Purana focuses on the life and deeds of Lord Krishna. Puranic texts are traditionally defined by five distinct traits, collectively known as the Panchalakshana.

50. (A) Valmiki
Sage Valmiki is revered as the Adi Kavi, or the first poet, in the Sanskrit literary tradition. This title was bestowed upon him for his composition of the Ramayana, the first Sanskrit epic. According to legend, his spontaneous expression of grief over the killing of a bird led to the creation of the first shloka, establishing the foundations of classical Sanskrit poetry.

51. (C) I, II, and IV
Modern Bengali literature was shaped by central figures like Rabindranath Tagore and Bankim Chandra Chatterji, the latter known for his nationalist novel Anandamath. The tradition also includes powerful modern voices like Kazi Nazrul Islam, famously called the Rebel Poet. Far from lacking a medieval tradition, Bengali literature boasts a rich history of poetic works including Mangal-Kavyas and Vaishnava devotional songs.

52. (C) Statement I is true but Statement II is false
Jain literature places a heavy emphasis on the ethical principles of non-violence and the practice of asceticism as a path to liberation. In contrast, the Buddhist Jataka tales are not purely theoretical. They are narrative-rich stories that utilize animal and human characters to illustrate moral lessons. These tales are designed to be engaging and instructive for both laypeople and monastic practitioners.

53. (C) Fakir Mohan Senapati - Chha Mana Atha Guntha
Fakir Mohan Senapati is a pioneering figure in modern Odia literature, particularly known for his realistic fiction. His novel 'Chha Mana Atha Guntha' is a landmark work that critiqued the exploitation of poor peasants by local landlords. Other major contributions to Odia literature include Sarala Das's Mahabharata and the ornamental poetry of Upendra Bhanja, but Senapati's social realism defines modern prose.

54. (A) Both A and R are true and R is the correct explanation of A.
The Bhakti movement was a transformative social and religious force that helped democratize spiritual practice in medieval India. By preaching in vernacular languages like Hindi, Marathi, and Tamil, the Bhakti saints broke the monopoly of the Sanskrit-educated elite. This allowed common people, regardless of their caste or gender, to access religious knowledge and engage in direct, personal devotion to God.

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55. (D) Elaboration on the physical beauty of an idol
The Nirgun Bhakti tradition focuses on the worship of a formless and attribute-less divine presence. Its practitioners, like Kabir and Ravidas, rejected idol worship and the elaborate rituals associated with temple deities. Instead, they emphasized inward spiritual realization and the equality of all beings. Elucidating the physical beauty of an idol is a characteristic of Sagun Bhakti, which worships God in incarnate forms.

56. (A) I, II, IV, and V
The Alwars were South Indian Vaishnava poet-saints whose emotional hymns were collected in the Naalayira Divya Prabandham. This group included notable figures like the female saint Andal. Their movement emphasized intense personal devotion to Lord Vishnu and played a critical role in the development of the Bhakti tradition. The devotees of Lord Shiva were a separate group known as the Nayanars.

57. (A) Adikaal, Bhaktikaal, Ritikaal, Adhunikkaal
The history of Hindi literature is traditionally divided into four main periods. The Adikaal or heroic age was followed by the Bhaktikaal, which was the peak of devotional poetry. Next came the Ritikaal, focused on courtly aesthetics and poetic rules. Finally, the Adhunikkaal or modern era saw the rise of prose and various contemporary poetic movements like Chhayavad and Pragativad.

58. (A) Malik Muhammad Jayasi
Malik Muhammad Jayasi is a prominent representative of the Sufi tradition in medieval Indian literature. His magnum opus, Padmavat, uses the narrative of a royal romance as an allegory for the spiritual journey of the soul toward the divine. While Surdas and Tulsidas were major figures in the Hindu Sagun Bhakti movement, Jayasi represents the mystical Islamic influence in Indian poetry.

59. (A) P-4, Q-3, R-1, S-2
Each modern era in Hindi poetry is associated with key literary figures. Mahadevi Varma is a major pillar of Chhayavad. Nagarjun is a renowned poet of the Pragativad movement. Agyeya is the foundational figure of Experimentalism or Prayogvad. Harivansh Rai Bachchan is famously associated with Halavad, a style characterized by its focus on individualistic themes and the metaphor of the tavern or wine.

60. (B) The soul's mystical longing for the Supreme
Rahasyavad, or mysticism, is defined by the poetic expression of the soul's intuitive and emotional yearning for a union with the infinite divine. This tradition often uses symbols and metaphors from the natural world to describe spiritual experiences that transcend ordinary perception. It emphasizes the internal connection between the individual and the ultimate reality rather than external rituals or material concerns.

61. (C) It was completely insulated from global literary trends.
Pre-independence Indian literature was not isolated; rather, it was significantly influenced by global intellectual and literary movements. Indian writers were aware of Western romanticism, realism, and socialist ideologies, which they adapted to the Indian context. Furthermore, they faced censorship from British authorities while using vernacular journalism and creative works to promote nationalism and social reform among the masses.

62. (D) I, II, and IV
Pragativad was a literary movement in India deeply rooted in Marxist philosophy and socialist ideals. It focused on the struggles of the working class and advocated for social equality, anti-imperialism, and the end of capitalist exploitation. Rather than celebrating aristocratic life, it utilized literature as a tool for social revolution and realistic portrayal of the hardships faced by the common people.

63. (A) Both A and R are true and R is the correct explanation of A.
Prayogvad, or Experimentalism, intentionally broke away from the traditional constraints of poetic meter and classical themes. This movement sought to explore the psychological depths of the individual and the complexities of modern urban life through innovative linguistic structures. By prioritizing newness and intellectual exploration over traditional aesthetics, Prayogvad poets aimed to capture the fragmented and modern human experience in their verse.

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works focus on social realism, class struggle, and the conditions of the working people, reflecting the influence of Marxist thought.

133. (C) I, II, and III
Chhayavad flourished in the early twentieth century as a movement that prioritized subjective self-expression and viewed nature as a conscious, living presence. It represented a romantic turn in Hindi poetry, focusing on personal emotions like grief, longing, and joy. While it utilized the Khari Boli dialect, it did not rely on classical Persian meters, opting instead for a more flexible and evocative use of language and imagery.

134. (B) From patriotic reform to existential angst
The transition from pre-independence to post-independence Indian prose was marked by a fundamental ideological shift. Before 1947, literature was largely focused on patriotic reform and the struggle for national liberation. In the decades following independence, this idealism gave way to existential angst, disillusionment, and a deeper exploration of individual alienation as writers grappled with the complex realities and failed promises of the newly independent nation.

135. (A) P-1, Q-2, R-3, S-4
Vedic and Upanishadic concepts provide the foundation for Indian philosophy. Brahman refers to the ultimate cosmic reality that underlies the universe. Atman signifies the individual soul or self. Shruti encompasses the texts considered divinely revealed, such as the Vedas and Upanishads. Smriti refers to the body of literature that is remembered and based on tradition, including the epics, Puranas, and various legal and moral treatises.

136. (C) Statement I is false but Statement II is true
The Puranas were specifically designed to make complex spiritual and philosophical concepts accessible to the common masses rather than being reserved for an intellectual elite. By utilizing stories, myths, and legends, these texts played a vital role in popularizing sectarian Hinduism, focusing on the worship of Vishnu, Shiva, and Devi. Their narrative style ensured that religious teachings and cultural values reached a wide and diverse audience across India.

137. (C) Ashtadhyayi by Panini
The Ashtadhyayi, authored by Panini around the 4th century BCE, is the foundational and most influential grammar text of the Sanskrit language. This monumental work systematized the rules of phonetics, morphology, and syntax, providing a rigorous structure that governed Sanskrit literature for millennia. Panini's linguistic analysis is considered a masterpiece of ancient science and significantly shaped the development of all subsequent Indian literary and intellectual traditions.

138. (A) I, II, and IV
Vidyapati, known as Maithil Kokil, was a celebrated medieval poet whose 'Padavali' extensively depicts the divine love of Radha and Krishna. His work served as an important bridge between early vernacular poetry and the later Bhakti movement. Far from being limited to Sanskrit, he wrote in Maithili and Apabhramsha, and his poetry is deeply infused with romantic and devotional themes that influenced many subsequent generations of poets.

139. (A) Both A and R are true and R is the correct explanation of A.
Siddha poets employed 'Sandhya Bhasha', or intentional language, to convey their esoteric spiritual experiences. This unique style used paradoxical and symbolic metaphors to hide their tantric practices from the uninitiated while revealing profound truths to those within the tradition. This linguistic approach ensured the preservation of their secret yogic methods and emphasized that spiritual realization required guided initiation and deep internal transformation rather than mere intellectual study.

140. (B) Riti Kaal - Social realism and Marxist thought
The Riti Kaal is characterized by its focus on courtly aesthetics, formal poetic rules, and romantic themes, particularly Shringar Rasa. Social realism and Marxist thought are the defining traits of the later Pragativad movement in the 20th century. Other eras, such as the heroic Adikaal, the devotional Bhakti Kaal, and the diverse modern Adhunik Kaal, are correctly identified with their primary thematic and stylistic contributions to Hindi literature.

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73. (C) I, II, and III
The Indian epics, Mahabharata and Ramayana, focus on the conflict between rival clans and the pursuit of ideal Dharma, respectively. Both works have exerted a massive influence on the cultural and artistic life of India for millennia. While they are foundational, they are classified as Smriti literature (tradition) rather than Shruti (revelation), which is a category reserved for the Vedas and Upanishads.

74. (A) Both A and R are true and R is the correct explanation of A.
Jain literature, particularly the Agamas and various biographical texts, is an invaluable resource for historians researching ancient India. These works provide detailed information about contemporary kings, social structures, and economic activities. Because Jain monks were active members of society who recorded their environment, their literature offers a realistic and detailed perspective on the historical period in which they were composed.

75. (D) Sitting near a teacher for spiritual knowledge
The term Upanishad literally means to sit down near a teacher to receive confidential spiritual instructions. This reflects the traditional mode of knowledge transmission where students would gather around a master to discuss profound philosophical questions about the nature of reality and the self. These texts represent the culmination of Vedic wisdom and form the basis of the Vedanta school of thought.

76. (B) Jain Literature - Tripitaka
The Tripitaka is the foundational collection of scriptures for Buddhism, consisting of the Vinaya, Sutta, and Abhidhamma sections. Jain literature is instead characterized by its own canonical texts known as the Agamas. Other regional and medieval literary associations, such as the Odia Sarala Mahabharata, Bengali Mangal-Kavyas, and the Siddha Charyapadas, are correctly paired with their respective traditions or linguistic origins.

77. (C) Suphi Saint tradition
Sufi poets in India frequently used the allegory of a lover's intense longing for the beloved to represent the soul's yearning for God. Often writing in Awadhi, they depicted the human soul as a devoted bride separated from her divine groom. This mystical romantic tradition, known as Premakhyan, blended Islamic spiritual concepts with Indian cultural symbols to express the path toward spiritual union.

78. (D) I, II, IV, and V
Riti Kaal poets prioritized the formal aesthetics of poetry, focusing on figures of speech and the cultivation of specific emotional responses or rasas. Many famous works, like the Bihari Satsai, were composed under the patronage of royal courts. While Keshavdas is known for his difficult style, this era generally ignored the struggles of the working class, focusing instead on stylized romance and courtly life.

79. (A) P-2, Q-3, R-1, S-4
Post-independence Hindi literature is marked by significant novels that explore diverse social realities. Yashpal's 'Jhutha Sach' is a monumental work on the partition. Rahi Masoom Raza's 'Aadha Gaon' depicts the life of a rural village during the same era. Shrilal Shukla's 'Raag Darbari' is a sharp satire on local politics, while Krishna Sobti's 'Zindaginama' vividly captures the cultural essence of undivided Punjab.

80. (B) Prayogvad was initiated via 'Taar Saptak'
The Prayogvad or Experimentalist movement in Hindi poetry was formally launched with the publication of 'Taar Saptak' in 1943, edited by the poet Agyeya. This anthology featured the works of seven poets who sought to introduce new sensibilities and forms. This marked a clear departure from the romanticism of Chhayavad and the strictly social focus of Pragativad, emphasizing individual psychological exploration instead.

81. (C) Statement I is true but Statement II is false
Pre-independence literature was a vital instrument for social awakening and national mobilization against colonial rule. However, post-independence literature did not ignore the themes of partition and displacement. On the contrary, these traumatic events became central subjects for many writers, who used prose and poetry to explore the profound human suffering, loss of identity, and social disruption caused by the division of the country.

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and temple rituals, making the claim of his devotion to an idol incorrect.

116. (D) Bhushan
While the Riti Kaal was overwhelmingly dominated by Shringar Rasa, or romantic and erotic themes, the poet Bhushan stood out for his focus on Veer Rasa, or heroic poetry. He composed powerful verses celebrating the martial valor and leadership of figures like Chhatrapati Shivaji and Chhatrasal. His work provided a significant contrast to the courtly romance typical of the period, emphasizing national pride and heroic resistance.

117. (C) Statement I is true but Statement II is false
Post-independence Hindi prose and drama frequently explored the traumatic events of the 1947 partition, reflecting on the human cost of the division. However, Bhisham Sahni's novel 'Tamas' is far from glorifying British colonial rule. Instead, it is a stark and powerful portrayal of the communal violence and political manipulation that surrounded the partition, serving as a critical examination of that tragic period in Indian history.

118. (B) Independence led to existential prose
The achievement of independence in 1947 led to a significant shift in Indian literature. The initial optimism was soon replaced by disillusionment and existential questioning due to the challenges of partition and nation-building. This socio-political environment encouraged writers to move away from patriotic idealism toward a deeper exploration of individual alienation, the search for meaning, and the complexities of modern life in a newly sovereign state.

119. (A) Pariksha Guru, Godan, Maila Anchal, Raag Darbari
The development of the Hindi novel follows a clear chronological path. 'Pariksha Guru' (1882) is often considered the first modern Hindi novel. This was followed in 1936 by Premchand's masterpiece 'Godan'. In the post-independence period, 'Maila Anchal' (1954) pioneered the Aanchalik or regional style. Finally, 'Raag Darbari' (1968) introduced sharp social satire, reflecting the evolving concerns and styles of Hindi prose over nearly a century.

120. (A) Ramchandra Shukla
Jaishankar Prasad, Sumitranandan Pant, and Suryakant Tripathi 'Nirala' are the major poetic pillars of the Chhayavad movement. In contrast, Ramchandra Shukla was primarily a literary critic, historian, and essayist. While he was a contemporary of the Chhayavadi poets, his work focused on systematizing the history of Hindi literature and establishing standards for modern literary criticism, rather than composing poetry in the romantic Chhayavad style.

121. (C) I, II, and IV
Rahasyavad, or mysticism, in literature blurs the distinction between the physical world and the metaphysical realm. It draws inspiration from ancient Upanishadic thought and Sufi traditions to depict the soul's intense yearning for the divine. This movement utilizes allegories and nature symbols to express spiritual truths, emphasizing intuitive realization over scientific empiricism. It represents a poetic quest for the infinite that transcends the limitations of the material world.

122. (A) Both A and R are true and R is the correct explanation of A.
The Jataka tales are a vital component of ancient Indian literature because they provide detailed insights into the socio-economic and cultural life of the period. While their primary purpose is to convey Buddhist moral lessons through the past lives of the Buddha, they vividly describe contemporary trade, agriculture, social customs, and everyday challenges. This dual nature makes them essential sources for both religious study and historical research.

123. (D) Padmavat
Padmavat, composed by Malik Muhammad Jayasi in the 16th century, is a classic work of Sufi literature written in the Awadhi language. It narrates the story of Queen Padmini and Sultan Alauddin Khalji, using the historical and legendary framework as an allegory for the soul's mystical quest for the divine. This text is a prime example of the Premakhyan tradition, blending Indian folklore with Islamic spiritual themes to explore the nature of love.

124. (A) P-1, Q-2, R-3, S-4
Ancient and medieval Indian literatures are associated with specific linguistic phases. Jain

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rather than Sanskrit, which helped the Bhakti movement reach a wider audience. Their intense, emotional devotion served as the foundation for the later Bhakti movement that spread throughout Northern India, transforming the religious landscape of the subcontinent.

91. (D) Converting the masses via intellectual debate
Sufi saints in India did not primarily focus on conversion through intellectual or theological debate. Instead, they sought to connect with people through their emphasis on love, tolerance, and mystical experiences. They used local folklore and romantic allegories, such as Jayasi's Padmavat, to convey spiritual truths. This approach facilitated a deep cultural synthesis between Islamic mysticism and indigenous Indian traditions, appealing to a broad segment of society.

92. (A) Both A and R are true and R is the correct explanation of A.
The Pragativad movement in Hindi literature saw significant growth during the 1930s, fueled by the socio-political climate of the time. The formation of the Progressive Writers' Association in 1936 was a landmark event that encouraged authors to adopt socialist themes and focus on the struggles of the common people. This organized effort shifted the focus of literature toward social realism and the critique of economic exploitation.

93. (C) Puranas - Vedic Hinduism
The Puranas are a vital part of the Hindu tradition, building upon the themes of the earlier Vedas to provide myths, legends, and sectarian teachings. In contrast, the Jatakas belong to Buddhism, not Jainism, and the Upanishads are part of the Vedic Hindu corpus rather than Buddhist literature. The Agamas are canonical texts of Jainism, making the pairing of the Puranas with Vedic Hinduism the only accurate option.

94. (A) P-2, Q-1, R-4, S-3
Bhakti poets utilized various regional dialects to express their devotion. Surdas composed his works in Braj Bhasha, the language associated with Krishna's homeland. Tulsidas predominantly used Awadhi for his epic Ramcharitmanas. Vidyapati is famous for his poetry in Maithili, while Kabir used a mixed dialect often called Sadhukkadi, which incorporated words from several languages to reach a diverse audience across Northern India.

95. (A) Sagun is with form; Nirgun is formless
The fundamental distinction between Sagun and Nirgun Bhakti lies in the conception of the divine. Sagun Bhakti involves the worship of God with specific forms, attributes, and incarnations, such as Rama or Krishna, often utilizing idols and rituals. Nirgun Bhakti, on the other hand, focuses on the Supreme Reality as formless, omnipresent, and beyond human attributes, emphasizing internal realization over external symbols and ceremonies.

96. (C) Statement I is true but Statement II is false
Riti Kaal poetry was heavily dominated by the aesthetic of Shringar Rasa, focusing on romantic and erotic themes in a courtly setting. However, the poets of this era did not abandon the Braj Bhasha dialect. On the contrary, Braj Bhasha remained the primary literary medium for the stylized and ornamental poetry that characterized the period, continuing its legacy from the earlier Bhakti tradition while shifting the thematic focus.

97. (B) I, II, and III
Mahadevi Varma is one of the four main pillars of the Chhayavad movement, known for the deep mysticism or Rahasyavad in her verse. Her collection 'Yama' is a celebrated masterpiece that showcases her unique poetic voice. While she also wrote significant prose, her works are deeply emotional and subjective, reflecting her internal spiritual and personal experiences rather than being strictly objective or non-emotional in nature.

98. (A) Focus on objects and psychoanalysis
Prayogvad or Experimentalist poets in Hindi literature were known for their interest in psychoanalysis and the depiction of ordinary objects as poetic symbols. This movement sought to explore the complexities of the modern human psyche and the fragmented nature of reality. By moving away from traditional romanticism and heroic themes, these poets utilized innovative forms and imagery to capture the intellectual and emotional depth of modern life.

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82. (A) Kamayani
Kamayani, authored by Jaishankar Prasad, is universally regarded as the magnum opus of the Chhayavad movement. This epic poem uses the mythological story of the great flood to explore complex themes of human consciousness, emotion, and the evolution of civilization. It represents the height of Chhayavadi aesthetics, blending philosophical depth with romantic imagery and a profound understanding of the human psyche.

83. (A) Both A and R are true and R is the correct explanation of A.
Bhakti movement poets frequently faced resistance from orthodox religious authorities because their teachings challenged the established social and ritualistic order. By rejecting caste discrimination and emphasizing a direct, emotional connection with the divine, these saints threatened the spiritual monopoly of the priestly class. Their message of spiritual equality and simplicity resonated with the masses, leading to a widespread democratization of religion.

84. (D) I, II, and III
The Ram Margi branch of Bhakti, led by Tulsidas, presents Lord Rama as the ultimate moral exemplar and ideal king. This tradition predominantly used the Awadhi language to reach the common people. While it is a significant part of the Bhakti movement, it did not originate from Vallabhacharya, who was the primary proponent of the Krishna-focused Pushtimarg tradition within the broader Bhakti landscape.

85. (C) Adherence to classical Sanskrit grammar
Post-independence Hindi prose is characterized by its exploration of psychological complexities, the urban-rural divide, and the struggles of the middle class. Writers moved away from the formal constraints of classical Sanskrit grammar to adopt a more flexible and contemporary style that reflected the spoken language and the realities of modern life. This shift allowed for a more authentic and nuanced depiction of the human condition.

86. (A) Valmiki, Gorakhnath, Kabir, Munshi Premchand
The timeline of Indian literary figures begins with ancient sages like Valmiki, the author of the Ramayana. Moving into the medieval period, Gorakhnath founded the Nath yogic tradition, followed by the influential Nirgun Bhakti poet Kabir in the 15th century. Finally, the modern era is represented by Munshi Premchand, who pioneered realistic fiction in the early 20th century, completing this long historical progression of literary development.

87. (D) Pragativad
A poem that focuses on the harsh realities of poverty and provides an explicit critique of the capitalist system is a definitive example of the Pragativad movement. Influenced by Marxist ideology, this literary movement sought to use creative works as a means of social and economic change. It replaced the romantic and mystical themes of previous eras with a direct and often confrontational engagement with social injustice.

88. (A) P-2, Q-1, R-4, S-3
Each of the four Vedas is traditionally associated with a specific type of priest who performed particular roles during sacrificial rituals. The Hotri was the invoker of deities in the Rigveda. The Udgatri was responsible for singing the musical chants of the Samaveda. The Adhvaryu executed the physical rituals detailed in the Yajurveda, while the Brahma oversaw the entire ceremony according to the Atharvaveda.

89. (C) Meditating on the formless Supreme Reality
Nirgun Bhakti is a spiritual tradition that emphasizes the worship of the Divine as a formless, attribute-less, and universal reality. Unlike the Sagun tradition, which uses idols and incarnations, Nirgun practitioners focus on internal meditation and the realization of the absolute within the self. This movement often rejected external rituals, caste hierarchies, and the necessity of temple worship in favor of direct spiritual experience.

90. (A) I, II, III, and V
The Alwars and Nayanars were devotional poet-saints from the Tamil region who worshipped Vishnu and Shiva, respectively. They composed their hymns in the vernacular Tamil language

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107. (C) Statement I is true but Statement II is false
The Upanishads are profound philosophical texts that form the basis of orthodox Hindu thought, particularly the school of Vedanta. However, they do not advocate for the continuous performance of animal sacrifices to attain Moksha. Instead, the Upanishads represent a shift toward internal spiritual knowledge and meditation, critiquing the efficacy of external ritual acts in favor of understanding the ultimate relationship between the soul and Brahman.

108. (B) Eight Krishna poets of the Vallabha school
The Ashtachhap poets were a group of eight devotional poets in the 16th century who were disciples of Vallabhacharya and his son Vitthalnath. They dedicated their poetry to Lord Krishna, specifically focusing on his life in Braj. Surdas is the most prominent member of this group. Their work played a vital role in popularizing the Pushtimarg tradition and enriching the Braj Bhasha literary corpus with devotional fervor.

109. (C) I, II, and IV
The Krishna Margi branch of the Bhakti movement is characterized by its focus on sweet devotion and parental love toward Lord Krishna. Surdas and Mirabai are two of its most celebrated poets, emphasizing the deity's childhood and his divine romances. Far from ignoring the Raas Leela, this tradition places great importance on these mystical acts of play as symbols of the deep emotional union between the devotee and God.

110. (A) Both A and R are true and R is the correct explanation of A.
Bharatendu Harishchandra is widely honored as the father of modern Hindi literature due to his transformative influence in the late 19th century. He bridged the gap between traditional Braj Bhasha poetry and modern Khari Boli prose. By introducing socio-political themes and contemporary issues into his dramas and essays, he initiated a new era of national consciousness and established the foundations for the future development of Hindi as a modern language.

111. (A) Premchand - Riti Kaal
Munshi Premchand is a giant of modern Hindi literature, renowned for his realistic fiction in the early 20th century. He does not belong to the Riti Kaal, which was a medieval period focused on courtly aesthetics and ornamental poetry. The other pairs, such as Nirala with Chhayavad, Nagarjun with Pragativad, and Agyeya with Prayogvad, correctly identify these influential writers with their respective literary movements and time periods.

112. (B) Odia, Bengali, and Assamese
The Charyapada is a collection of mystic songs from the 8th to 12th centuries that serves as the earliest known specimen of the Eastern Indo-Aryan languages. It is considered foundational to the literary histories of Odia, Bengali, and Assamese. These poems reflect the transition from Apabhramsha to the early vernaculars, providing crucial insights into the linguistic and spiritual development of the eastern region of the Indian subcontinent.

113. (B) Life of Lord Rama as the moral ideal
Composed by Tulsidas in the 16th century, the Ramcharitmanas centers on the life of Lord Rama, presenting him as the Maryada Purushottam or the ultimate embodiment of morality and righteousness. The text serves as a spiritual and ethical guide, making the complex philosophy of the earlier Ramayana accessible to the masses through the use of the Awadhi language and a deeply devotional tone.

114. (A) P-1, Q-2, R-3, S-4
Each major era of Hindi literature has a distinct focus. The Bhakti Kaal is defined by spiritual devotion and the pursuit of salvation. The Riti Kaal emphasizes courtly eroticism and formal poetic ornamentation. Chhayavad introduced romantic subjectivity and a mystical view of nature. Finally, Pragativad utilized social realism and Marxist ideology to address class struggle and the conditions of the working people during the twentieth century.

115. (C) I, II, III, and V
Kabir was a central figure in the Nirgun Bhakti tradition, known for his direct and often sharp critique of religious hypocrisy in both Hinduism and Islam. He composed his verses in a mixed dialect called Sadhukkadi, and many of his teachings are preserved in the Guru Granth Sahib. As a Nirgun saint, he rejected idol worship

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64. (B) Post-independence realism
A Hindi novel from the 1950s that explores the disillusionment of migrants in an industrial city is a classic example of post-independence realism. This era of literature focused on the social and psychological challenges faced by individuals in a newly independent and rapidly changing India. Such works moved away from the idealism of the freedom struggle to address contemporary problems like alienation and economic struggle.

65. (B) Tulsidas - Godan
Tulsidas is a medieval Bhakti poet famous for his 16th-century work Ramcharitmanas. In contrast, the novel 'Godan' is a masterpiece of modern social realism authored by Munshi Premchand in the 1930s. Other pairs like Dharamvir Bharati's 'Andha Yug', Phanishwar Nath 'Renu's' 'Maila Anchal', and Bhisham Sahni's 'Tamas' are correct representations of significant post-independence and modern Indian literary works.

66. (A) Written by the eighty-four Siddhas
Siddha literature refers to the collection of mystic songs and teachings attributed to the eighty-four Siddhas, who were tantric practitioners in medieval India. Their work is characterized by a rejection of caste hierarchies and traditional rituals. These compositions were written in early vernacular dialects, making them foundational to the development of languages like Bangla, Odia, and early Hindi.

67. (C) I, II, and IV
Nath literature is closely linked with the Hatha Yoga tradition and centers on the teachings of Gorakhnath. It emphasizes physical discipline and spiritual transcendence rather than material gain. This tradition had a profound impact on later Nirgun Bhakti saints like Kabir, who adopted their emphasis on internal realization and their critique of orthodox rituals and the role of the external Guru.

68. (A) P-3, Q-2, R-4, S-1
Medieval Indian literature contains several unique concepts. Sandhya Bhasha is the intentional, esoteric language used by the Siddhas. Premakhyan refers to the narrative romances typical of the Sufi tradition. The Puranas are traditionally defined by their five characteristics known as Panchalakshana. Shringar Rasa represents the aesthetic of romantic and erotic beauty that was particularly dominant during the Riti Kaal period.

69. (C) Statement I is true but Statement II is false
Sagun Bhakti is based on the belief that the divine can be realized through deep devotion to its incarnate forms. While this is true, the specific objects of devotion vary among poets. Surdas, a leading figure of the Sagun tradition, centered his entire poetic output on Lord Krishna and his divine plays in Vrindavan, rather than on the life or worship of Lord Rama.

70. (B) Rise of Marxism and progressive movements
The transition from the romanticism of Chhayavad to the realism of Pragativad was primarily caused by the growing influence of Marxist ideology and global socialist movements. Indian writers became increasingly concerned with the economic and social struggles of the masses. This ideological shift led them to abandon subjective nature poetry in favor of literature that addressed class conflict, exploitation, and the need for social change.

71. (A) Kabir, Tulsidas, Bihari, Bharatendu Harishchandra
The chronological development of Hindi literature is represented by these key figures. Kabir was a prominent 15th-century Nirgun Bhakti saint. Tulsidas followed in the 16th century with his Sagun devotion to Rama. Bihari was a central poet of the 17th-century Riti Kaal. Finally, Bharatendu Harishchandra emerged in the 19th century as the father of modern Hindi literature, bridging the gap between old and new styles.

72. (A) The Vedas
The Vedas are the oldest and most foundational texts of ancient Indian literature, providing a comprehensive introduction to early rituals, hymns, and spiritual beliefs. They consist of four collections that record the liturgical practices and prayers of the Vedic people. These texts serve as the primary source for understanding the religious and social organization of the Indo-Aryan civilization during its formative period.

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literature was primarily composed in Prakrit and Apabhramsha. Buddhist literature is most famously preserved in the Pali language. Siddha poets used the esoteric Sandhya Bhasha to express their mystic experiences. During the Riti Kaal, Braj Bhasha became the dominant dialect for the highly stylized and courtly poetry that characterized the era.

125. (C) It was entirely derived from Persian literary models.
Odia literature has deep indigenous roots, tracing its origins to the ancient Charyapadas and the influence of the Jagannath cult. It evolved through the medieval Panchasakha era and reached a peak of ornamental complexity with poets like Upendra Bhanja. Far from being derived from Persian models, it developed as a distinct vernacular tradition that integrated local cultural themes and adapted Sanskrit epics to suit the regional context.

126. (C) Statement I is false but Statement II is true
Pragativad does not emphasize 'Art for Art's sake'; instead, it views literature as a tool for social and economic change, focusing on realistic portrayals of class struggle. In contrast, the Prayogvad movement is correctly identified as emphasizing the exploration of new poetic forms and the psychological realities of the individual. Prayogvad poets sought to move beyond traditional structures to capture the complexities of modern human consciousness.

127. (A) Premchand
Munshi Premchand is universally recognized for pioneering realistic fiction in Hindi and Urdu, with a profound focus on the struggles of the peasantry and the lower middle class. His works moved away from the romantic and fantastic themes of earlier prose to address pressing social issues like debt, exploitation, and the plight of women. His legacy established social realism as a dominant force in modern Indian literature.

128. (B) I, II, and III
The publication of 'Taar Saptak' in 1943, edited by the poet Agyeya, is a landmark event that signaled the formal beginning of the Prayogvad or Experimentalist movement in Hindi poetry. This anthology featured seven poets who introduced modern sensibilities and unconventional forms. This movement was a direct challenge to both traditional Riti Kaal aesthetics and the romanticism of the earlier eras, marking a new phase of intellectual exploration in verse.

129. (A) P-1, Q-2, R-3, S-4
Bhakti saints are distinguished by their specific ideological stances. Mirabai is known for her passionate devotion to Lord Krishna. Kabir preached the worship of a formless God and rejected all religious rituals and caste hierarchies. Tulsidas focused on Lord Rama as the ideal moral figure. Malik Muhammad Jayasi used the Sufi tradition to compose narrative romances that served as allegories for the soul's mystical journey toward the divine.

130. (A) Both A and R are true and R is the correct explanation of A.
Post-independence Indian literature saw a significant rise in Aanchalik or regional novels as writers sought to move beyond broad nationalist narratives. By focusing on specific geographic areas, authors could capture the authentic dialects, local customs, and unique socio-political struggles of rural communities. This shift provided a more nuanced and realistic portrayal of the diverse cultural landscape of India, giving voice to regions previously marginalized in mainstream literature.

131. (C) Yogic literature on Hatha yoga and detachment
Nath literature is the body of work produced by the followers of the Nath Sampradaya, emphasizing physical discipline and spiritual awakening through Hatha Yoga. This tradition focuses on the attainment of internal perfection and detachment from the material world. The teachings, often attributed to Gorakhnath, are expressed in early vernacular dialects and played a significant role in shaping the later spiritual and poetic movements of Northern India.

132. (D) Kamayani by Jaishankar Prasad
Kamayani is a celebrated epic of the Chhayavad movement, characterized by its romantic imagery and philosophical exploration of human consciousness. In contrast, works like 'Yugdhara' by Nagarjun, 'Phool Nahi Rang Bolte Hain' by Kedar Nath Agarwal, and 'Dharti' by Trilochan are key examples of Pragativad. These latter

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99. (C) Complete absence of social critique
Post-independence Indian prose is deeply engaged with social critique, addressing issues like the trauma of partition, political disillusionment, and middle-class struggles. Far from avoiding social themes, writers of this era used regionalism and existential perspectives to explore the complexities of a changing society. The depiction of existential dilemmas and the focus on authentic local life are hallmark traits that define the literature of this modern period.

100. (A) P-2, Q-1, R-4, S-3
Pre-independence authors made foundational contributions to modern Hindi. Bharatendu Harishchandra is the father of modern Hindi literature and theatre. Mahavir Prasad Dwivedi played a crucial role in standardizing Khari Boli as a literary language. Munshi Premchand pioneered realistic fiction with works like Godan. Maithili Sharan Gupt is celebrated for his nationalist poetry, notably Bharat Bharati, which inspired the freedom movement and a sense of national pride.

101. (A) Both A and R are true and R is the correct explanation of A.
Siddha and Nath literatures were critical in the transition from Apabhramsha to the early forms of Hindi and other modern Indo-Aryan languages. By choosing the vernacular speech of the common people to propagate their esoteric spiritual teachings, these poets moved away from the formal constraints of classical Sanskrit. This choice ensured that their message reached a wider audience and laid the linguistic groundwork for subsequent regional literary traditions.

102. (B) I, II, IV, and V
Bengali literature evolved from the Eastern Magadhi Apabhramsha and boasts a rich medieval tradition. This includes celebrated poets like Chandidas and the Mangal-Kavya poems dedicated to local deities. The movement was also heavily influenced by the Vaishnava Bhakti tradition, particularly through the spiritual impact of Sri Chaitanya Mahaprabhu. These elements collectively shaped the unique religious and cultural character of the Bengali-speaking region over several centuries.

103. (D) Jain literature is limited strictly to poetry and has no prose.
Jain literature is highly diverse and includes a significant amount of both poetry and prose. While it features epic poems and grammar texts like those by Hemachandra, it also contains extensive prose commentaries, narrative stories, and historical records. The tradition utilized various languages, including Prakrit and Apabhramsha, to document ethical teachings, monastic rules, and alternative versions of popular Indian epics, ensuring a comprehensive literary heritage.

104. (A) Need to portray authentic rural life
The rise of Aanchalik Sahitya, or regional literature, in post-independence India was driven by a desire among writers to provide authentic portrayals of rural life. Following the idealism of the freedom struggle, authors sought to capture the unique dialects, customs, and social issues of specific geographic regions. This focus on the "local" offered a more grounded and realistic perspective on the diverse lived experiences within the Indian subcontinent.

105. (C) Prayogvad
An author who focuses on the spiritual void of modern life using fragmented sentences and unconventional metaphors is a hallmark of the Prayogvad or Experimentalist movement. This style reflects the disillusionment and psychological complexity characteristic of the modern era. By breaking away from traditional poetic structures and romantic themes, Prayogvad seeks to capture the alienation and intellectual tension experienced by individuals in an industrialized and urbanized world.

106. (A) P-1, Q-2, R-3, S-4
Characters from Indian epics and Puranas are central to specific literary works. Arjuna is the recipient of the Bhagavad Gita's wisdom. Rama's life is idealized in the epic Ramcharitmanas. The childhood play of Krishna is the primary subject of the Sursagar. Yudhishthira's character is fundamentally linked to the exploration of Dharma within the broader narrative of the Mahabharata, illustrating the complex moral framework of these ancient texts.

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141. (C) Riti Kaal
A poet who focuses on detailed descriptions of physical beauty, the seasonal cycle of Baramasa, and complex figures of speech to please a royal patron is a classic representative of the Riti Kaal. This era prioritized formal perfection and aesthetic pleasure over religious fervor or social critique. Its courtly nature encouraged poets to showcase their technical skill and mastery of traditional poetic manuals to earn favor from the feudal elite.

142. (D) Poetic soul-Divine mystical union
The fundamental essence of Rahasyavad, or mysticism, is the poetic expression of the individual soul's intuitive and emotional union with the Supreme Divine. This tradition transcends physical perception and intellectual reasoning, seeking to capture the mystery of the infinite through symbols and metaphors. It emphasizes an internal, personal relationship with the ultimate reality, often depicted as a journey of the soul toward its divine source.

143. (A) I, II, and IV
Post-independence poetry in India marked a significant departure from the romanticism of the Chhayavad era. It embraced 'Nai Kavita' or New Poetry, which focused on modern sensibilities, the realities of middle-class life, and existential themes. This movement frequently explored the alienation and fragmentation experienced by individuals in a rapidly changing world. Far from strictly following classical meters, poets experimented with new forms and a more direct, contemporary language.

144. (A) P-1, Q-2, R-3, S-4
Modern Hindi poets are central to specific literary movements. Sumitranandan Pant is known for his nature-focused Chhayavadi poetry. Kedar Nath Agarwal is a leading figure in the Pragativad movement. Agyeya pioneered the experimental Prayogvad style. Mahadevi Varma is celebrated for the mystical or Rahasyavadi elements within her Chhayavadi verse. Each author's work reflects the unique aesthetic and ideological shifts that occurred in Hindi literature during the 20th century.

145. (A) Chhayavad, Pragativad, Prayogvad, Nai Kavita
Modern Hindi poetry developed through a sequence of influential movements. Chhayavad introduced romanticism in the early 1900s, followed by the social realism of Pragativad in the 1930s. The 1940s saw the emergence of experimentalism through Prayogvad. Finally, post-independence India gave rise to Nai Kavita, which focused on contemporary existential and middle-class realities. This progression reflects the evolving intellectual and social landscape of the Indian subcontinent over several decades.

146. (C) Statement I is false but Statement II is true
The Alwar saints were far from elitist; their movement was inclusive and played a key role in making devotion accessible to all levels of society. Generally, the Bhakti movement promoted the ideal of spiritual equality, asserting that a sincere and personal connection with God transcended social boundaries like caste and gender. This egalitarian spirit was a primary factor in the widespread popular appeal and long-lasting influence of the Bhakti tradition.

147. (C) Glorifying the British Raj as utopia
Pre-independence Indian literature was primarily focused on themes of social reform, national pride, and the critique of colonial and feudal oppression. Writers used their work to awaken the masses and advocate for freedom and equality. Glorifying British colonial rule as a utopia would have been entirely contradictory to the nationalist and reformist spirit that defined the literary production of that period in Indian history.

148. (D) I, II, and IV
The Indian epics were initially transmitted through an oral tradition before being codified in the Anushtubh meter. The Mahabharata is a vast work that includes the foundational philosophical text, the Bhagavad Gita. These works are rich in moral and ethical teachings, serving as spiritual guides for millennia. Far from being unrelated, they are deeply interconnected with the Puranic tradition, sharing many characters, themes, and mythological frameworks.

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asceticism. The Riti Kaal is defined by its courtly Shringar and formal ornamentation. Chhayavad introduced a focus on subjective emotion and nature mysticism. These diverse traditions reflect the long-term evolution of Indian spiritual and aesthetic thought across various historical periods and cultural contexts.

215. (C) Statement I is true but Statement II is false
Premchand was a pioneering figure who utilized literature as a powerful tool for social reform in early 20th-century India. However, his stories were far from focused on aristocratic societies. Instead, his most influential works centered on the lived experiences and hardships of the rural peasantry and the lower middle class. By bringing the struggles of the marginalized into the literary spotlight, he established social realism as a dominant force in modern Indian prose.

216. (A) Alwar devotion as foundational philosophy
The Alwar saints of South India provided the foundational philosophy and emotional depth that later inspired the North Indian Bhakti movement. Their emphasis on a personal, passionate bond with God and the use of vernacular language to express divine love proved highly influential. When these ideas were brought north, they helped ignite a widespread spiritual and social transformation that democratized religious practice and reshaped the cultural and literary identity of the entire Indian subcontinent.

217. (A) Chandbardai, Kabir, Bihari, Jaishankar Prasad
The history of Hindi literature can be seen through these key poets. Chandbardai is an early heroic poet of the Adikaal. Kabir was a central figure in the 15th-century Bhakti movement. Bihari represents the 17th-century courtly Riti Kaal. Finally, Jaishankar Prasad was a leading voice of the modern Chhayavad movement. This sequence illustrates the long-term thematic and stylistic shifts that have occurred in the literary production of the Hindi-speaking world over several centuries.

218. (A) Shekhar: Ek Jivani by Agyeya
While much of pre-independence Indian literature was focused on nationalism and patriotic reform, Agyeya's 'Shekhar: Ek Jivani' stands as a notable exception due to its deep psychological realism. The novel explores the internal development and complex mental state of its protagonist, marking a significant departure from the more common focus on broad social and political themes. This work introduced modern techniques of introspection and character analysis that paved the way for future developments.

219. (D) I, II, and IV
Prayogvad or Experimentalism sought to dismantle established literary clichés and explore the psychological depth of the modern individual. Heavily influenced by global modernist trends, it encouraged poets to experiment with new forms and complex imagery. Far from rejecting the use of symbols, the movement emphasized the creation of original and often intellectualized symbols to represent the fragmented and sophisticated nature of contemporary human experience in an increasingly urbanized and complex world.

220. (D) Both A and R are false.
The Jataka tales are not purely religious texts devoid of secular value; on the contrary, they are celebrated for their rich and detailed portrayal of ancient Indian society. Furthermore, they do not strictly deal with the advanced philosophical doctrines of the Abhidhamma Pitaka. Instead, they are accessible narrative stories that use animal and human fables to convey moral and ethical lessons, providing invaluable historical insights into the trade, customs, and everyday life of the period.

221. (C) Ramcharitmanas - Awadhi
Tulsidas composed the Ramcharitmanas in the Awadhi language, making the story of Lord Rama accessible to a wide audience in Northern India. Other pairings are incorrect: the Sursagar was written in Braj Bhasha, Padmavat utilized Awadhi, and the Bijak by Kabir was composed in a mixed dialect called Sadhukkadi. These linguistic choices were carefully made by poets to match the cultural and devotional context of their work and to connect with their specific audience.

222. (A) P-1, Q-2, R-3, S-4
Post-independence Indian literature is defined by several landmark works. Phanishwar Nath 'Renu' pioneered the regional novel with 'Maila Anchal'.

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its own distinct spiritual framework. Texts like the Dhammapada emphasize individual ethical conduct and mental discipline as the path to liberation, rather than external divine worship.

158. (D) I, II, IV, and V
Early Odia literature is defined by foundational works like Sarala Das's Mahabharata, which adapted the epic to reflect contemporary Odia society rather than being a literal translation. The tradition continued through the works of Balarama Dasa and other members of the Panchasakha group. These poets focused on making spiritual knowledge accessible in the vernacular language, often integrating local customs and the dominant cult of Lord Jagannath.

159. (A) P-1, Q-2, R-3, S-4
Regional literary works are associated with specific linguistic developments. The Charyapadas represent early forms of Eastern Indo-Aryan languages. Both Padmavat and the Ramcharitmanas were composed in the Awadhi dialect, which was prominent for narrative poetry in Northern India. The Sursagar utilized Braj Bhasha, the dialect most closely linked with the Krishna Bhakti tradition. These choices reflect the cultural and religious context of the regions where they were produced.

160. (A) Both A and R are true and R is the correct explanation of A.
Prayogvad or Experimentalism often faced criticism for its perceived disconnection from the common people. This was because the movement's focus on individual psychoanalysis, intellectual depth, and complex, innovative imagery made it less accessible to those used to traditional poetic forms. By prioritizing the exploration of the modern individual's fragmented consciousness over broad social themes, Prayogvad poets created a sophisticated but challenging literary aesthetic that required specialized understanding.

161. (B) Maithili Sharan Gupt
Maithili Sharan Gupt is honored as the Rashtrakavi for his significant role in inspiring the Indian nationalist movement through his poetry. His work 'Bharat Bharati' served as a powerful call for national awakening and cultural pride during the struggle against British colonial rule. By blending historical themes with patriotic fervor, he successfully reached a wide audience and helped establish the Khari Boli dialect as a medium for serious nationalist literature.

162. (A) Bharatendu Harishchandra
A 19th-century playwright who utilized drama to critique colonial exploitation and social stagnation is most likely Bharatendu Harishchandra. As the father of modern Hindi literature, he used the stage to mock administrative corruption and the decline of traditional values while calling for national reform. His work combined traditional Indian dramatic elements with modern socio-political concerns, setting the stage for the future development of Hindi theatre and prose.

163. (C) I, II, and IV
The Chhayavad movement is built upon the contributions of its four main pillars: Prasad, Pant, Nirala, and Mahadevi. Their poetry is characterized by subjective emotion, nature mysticism, and elements of Rahasyavad. Far from rejecting the Khari Boli dialect, they were instrumental in refining and establishing it as a sophisticated medium for modern Hindi verse, moving away from the earlier dominance of Braj Bhasha in the poetic landscape.

164. (A) Vedas, Upanishads, Tripitaka, Jatakas
Ancient Indian literature developed from the foundational Vedas, followed by the philosophical Upanishads which represent the culmination of Vedic thought. Moving into the 6th century BCE, the Buddhist tradition emerged, leading to the codification of the Tripitaka. The Jataka tales, which recount the Buddha's past lives, followed as a popular narrative tradition within the Buddhist canon, illustrating the long-term evolution of spiritual and ethical literature in the subcontinent.

165. (C) Strict adherence to the Varna (caste) system
The Bhakti movement was fundamentally a movement of inclusion and spiritual equality, which often challenged the strict hierarchies of the Varna system. Bhakti saints emphasized complete surrender to God and the necessity of a Guru, prioritizing emotional devotion over intellectual debate or social status. By preaching that divine love was accessible to everyone regardless of their birth, the movement served

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182. (A) P-1, Q-2, R-3, S-4
Jain literature encompasses various forms and languages. The Agamas are the foundational canonical texts. Hemachandra was a monumental figure in Jain scholarship, particularly known for his works on grammar. Swayambhu is a celebrated poet who composed the Paumachariu, a Jain version of the Ramayana. The Apabhramsha language was extensively utilized in Jain poetry, facilitating the transition from Prakrit to modern Indian languages while preserving the tradition's ethical and spiritual teachings.

183. (D) They were written by a single author in a single year.
The Indian epics, Ramayana and Mahabharata, were not composed by single authors in a single year. Instead, they were the result of a long process of oral transmission and gradual codification over several centuries. While traditionally attributed to sages like Valmiki and Vyasa, these massive works incorporate multiple layers of history, mythology, and philosophy, reflecting the cultural and spiritual development of Indian civilization over a vast period of time.

184. (A) Bhakti emphasis on using mother tongues
The proliferation of regional literatures during the medieval period was primarily driven by the Bhakti movement's emphasis on direct devotion. Bhakti saints sought to make spiritual knowledge accessible to the masses by preaching and composing hymns in their mother tongues rather than in the elite Sanskrit. This shift encouraged the development of languages like Odia, Bangla, and Hindi, leading to a rich and diverse vernacular literary tradition across the Indian subcontinent.

185. (C) I, II, and IV
Early Odia literature is deeply intertwined with the Jagannath cult and was significantly shaped by the Panchasakha group of poets in the 16th century. This group included influential figures like Achyutananda Dasa. While they wrote in the vernacular to reach the common people, they did not completely ignore Sanskrit traditions; instead, they often adapted and translated Sanskrit works to make them relatable to the regional culture and religious context.

186. (A) Both A and R are true and R is the correct explanation of A.
Nirgun Bhakti saints were vocal critics of caste hierarchies because their spiritual philosophy emphasized the universality of the divine. They believed that since the Supreme Being is formless and resides within every individual, external social divisions based on birth were spiritually meaningless. This belief in the equal potential of all souls for enlightenment led them to reject rituals and social structures that prioritized the elite, making devotion accessible to everyone.

187. (D) Ram Margi - Tulsidas
Tulsidas is the most prominent representative of the Ram Margi branch of the Bhakti movement, centered on the worship of Lord Rama. Other pairings are incorrect: Kabir was a Nirgun saint, Surdas was the leading voice of the Krishna Margi tradition, and Malik Muhammad Jayasi belonged to the Sufi tradition. These diverse streams together formed the rich tapestry of the medieval Bhakti movement, addressing different spiritual needs and cultural contexts.

188. (A) P-1, Q-2, R-3, S-4
Different literary movements are defined by their central themes and aesthetics. Riti Kaal focuses on formal ornamentation and eroticism. Chhayavad is characterized by its romantic subjectivity and nature mysticism. Pragativad utilized social realism and Marxist ideology to address societal issues. Nirgun Bhakti emphasizes the worship of a formless divine and the rejection of complex external rituals, focusing instead on internal spiritual realization and the equality of all beings.

189. (A) Both Statement I and Statement II are true.
The pre-independence period was a crucial time for the development of Hindi prose and literary criticism. Authors like Ramchandra Shukla laid the groundwork for modern scholarship with works like 'Hindi Sahitya Ka Itihas'. This period saw the formalization of literary history and the establishment of standards for evaluating creative work, facilitating a more mature and systematic approach to the study of Indian literature in the modern era.

190. (D) I, II, IV, and V
Post-independence Indian prose is marked by its engagement with contemporary challenges,

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174. (D) Socially conscious anti-feudal literature
Pragativad is a literary movement characterized by its focus on social consciousness and its critique of feudal and capitalist systems. Influenced by Marxist thought, it seeks to depict the realistic struggles of the working class and the peasantry. This movement moved away from the romanticism and mysticism of previous eras, using literature as a tool for social change and the advocacy of a more equitable society through unvarnished portrayals of economic exploitation.

175. (A) I, II, and III
The Riti Kaal of Hindi literature is traditionally divided into three categories based on the poets' relationship with traditional rules: Ritibaddh, Ritisiddh, and Ritimukt. Bihari is the quintessential Ritisiddh poet, while Ghananand represents the spontaneous Ritimukt style. This era focused on courtly aesthetics and romantic themes rather than religious asceticism, reflecting the feudal court culture that patronized poets for their technical skill and ability to provide aesthetic pleasure.

176. (C) Statement I is false but Statement II is true
The Siddhas and Naths did not compose their work in strict Classical Sanskrit; instead, they utilized early vernacular dialects to express their esoteric spiritual teachings. This choice was instrumental in the transition from Apabhramsha to the modern Indo-Aryan languages. Their use of the common speech of the masses helped pave the way for the development of regional literatures and ensured that their mystical and yogic concepts reached a broader audience.

177. (B) Kamleshwar - Kitne Pakistan
Kamleshwar's 'Kitne Pakistan' is a significant post-independence novel that explores the complex themes of history, partition, and the persistent division of human society. While other authors like Premchand and Harivansh Rai Bachchan are influential, their major works like 'Godan' and 'Madhushala' belong to the pre-independence era. 'Kitne Pakistan' represents the later modern literary trend of addressing large-scale historical and human tragedies through a sophisticated narrative framework.

178. (A) Prayogvad / Nai Kavita
A collection of verses that questions the nature of existence while emphasizing the fragmented reality of urban life and rejecting traditional rhyme schemes is typical of the Prayogvad or Nai Kavita movements. These post-independence trends focused on modern sensibilities and psychological depth. By breaking away from the romanticism and formal constraints of earlier poetry, they sought to capture the intellectual tension and alienation characteristic of the modern human experience in a complex world.

179. (A) Both A and R are true and R is the correct explanation of A.
The Jataka tales are invaluable to both religious and historical studies. While they serve the primary purpose of teaching Buddhist moral and ethical lessons through the previous lives of the Buddha, they are simultaneously rich in secular details. By vividly describing the social customs, trade routes, and everyday lives of people in ancient India, these stories provide a realistic and multifaceted perspective on the historical and cultural context of the era.

180. (D) I, II, III, and V
Sufi romances, or Premakhyans, were significant literary works that utilized the Awadhi language and the Persian Masnavi style. These narratives depicted the hero's quest for the beloved as an allegory for the soul's journey toward God. Far from rejecting Hindu symbols, they frequently incorporated Indian mythological and cultural elements to create a unique synthesis that made their mystical message relatable to a diverse audience within the Indian subcontinent.

181. (C) Mystical longing for the formless divine
Pragativad is a movement rooted in social realism, anti-imperialism, and the celebration of the working class. It seeks to address economic and social injustices through literature. Mystical longing for a formless divine is instead a characteristic of the Nirgun Bhakti or Rahasyavad traditions. Pragativad writers generally focused on the material conditions of human life and the need for structural social change rather than on inward spiritual experiences or metaphysical speculation.

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149. (A) Both A and R are true and R is the correct explanation of A.
Munshi Premchand's 'Godan' is celebrated as the epic of the Indian peasantry due to its profound and realistic portrayal of rural life. The novel provides a deep analysis of the exploitation faced by the farmer Hori, who is caught in a web of debt and social pressure. By highlighting the tragic struggle of the marginalized classes, Premchand created a powerful critique of the feudal and colonial systems of his time.

150. (B) Tulsidas
Tulsidas is renowned for his ability to synthesize different streams of Indian thought. In his works, he harmonizes the Sagun and Nirgun traditions by asserting that the same absolute, formless reality manifests as the incarnate Lord Rama for the sake of his devotees. This inclusive approach helped unify diverse spiritual perspectives and made his poetry resonate deeply with a wide cross-section of Indian society.

151. (D) Shankaracharya - Advaita (Non-dualism)
Adi Shankaracharya was the leading proponent of the Advaita school of philosophy, which emphasizes the non-dual nature of reality and the identity of the individual soul with Brahman. Other pairings are incorrect: Ramanuja founded Vishishtadvaita, Vallabhacharya promoted Shuddhadvaita, and Madhvacharya was the architect of the Dvaita school. These distinct philosophical frameworks provided the intellectual underpinnings for various devotional traditions within the broader Bhakti movement.

152. (A) P-1, Q-2, R-3, S-4
Ramchandra Shukla's classification of Hindi literature provides a structured timeline. The Adikaal (Veer Gatha Kaal) spans from 1050 to 1375 VS. The Bhakti Kaal follows from 1375 to 1700 VS. The Riti Kaal covers the period from 1700 to 1900 VS. Finally, the Adhunik Kaal (Gadya Kaal) begins in 1900 VS, marking the rise of prose and modern poetic movements in the Hindi-speaking world.

153. (C) Using literature for Marxist revolution
The Pragativad movement is defined by its commitment to using literature as a tool for social and economic revolution. Influenced by Marxist ideology, writers in this tradition focused on the struggles of the proletariat and the critique of capitalist exploitation. Their work sought to raise social consciousness and advocate for equality through realistic portrayals of life's hardships, moving away from romanticism toward direct engagement with political and societal issues.

154. (A) I, II, and IV
Nai Kavita emerged in post-independence India as a movement that explored modern sensibilities and the complexities of middle-class urban existence. It reflected the existential dilemmas of the individual in a new and often troubling social order. While it moved away from classical meters to experiment with freer forms, it was championed by figures like Jagdish Gupt and Ramswaroop Chaturvedi, becoming a dominant force in modern Hindi verse.

155. (D) Literature focused on rural specificity
Aanchalik Sahitya, or regional literature, is characterized by its intense focus on the specific culture, dialect, and social issues of a particular geographic region, typically a rural area. This style seeks to provide an authentic and detailed portrayal of local life that is often overlooked in mainstream or national literature. By highlighting regional uniqueness, Aanchalik Sahitya offers a more diverse and realistic view of the human experience.

156. (C) Statement I is true but Statement II is false
Siddha literature was inherently rebellious, challenging the established orthodox Brahminical rituals and caste hierarchies of the time. The Siddhas emphasized a direct, internal path to spiritual realization known as Sahajayana. Far from promoting strict adherence to the Vedas, they often critiqued external religious practices and the authority of traditional scriptures in favor of personal experience and the guidance of an enlightened master within their own tantric tradition.

157. (C) The texts strictly mandate the worship of Hindu deities.
Buddhist literature is centered on the teachings of the Buddha and does not mandate the worship of Hindu deities. The canonical Tripitaka consists of monastic rules, discourses, and philosophical analysis. While Buddhism shares some cultural roots with other Indian traditions, it established

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including the trauma of partition and the emergence of regional or Aanchalik novels. It frequently explores the breakdown of traditional family values and the alienation of the individual in modern society. Far from avoiding social issues, writers of this era, such as Nirmal Verma, delved deep into the psychological and social complexities of life in a newly sovereign nation.

191. (A) Bhagavad Gita
The Bhagavad Gita is considered the philosophical pinnacle of the Mahabharata, appearing within the narrative of the great Kurukshetra war. It consists of a dialogue between the divine Krishna and the warrior Arjuna, addressing profound questions of duty, righteousness, and the path to spiritual liberation. This text has exerted an immense influence on Indian thought and remains a foundational source of spiritual and ethical guidance for millions.

192. (A) Rigveda, Upanishads, Mahabharata, Ramcharitmanas
The development of Indian sacred literature begins with the Rigveda, followed by the philosophical Upanishads. The great epic Mahabharata was codified over subsequent centuries, reflecting the transition toward classical Hinduism. Much later, in the 16th century, the Ramcharitmanas was composed by Tulsidas in the vernacular Awadhi language. This sequence illustrates the long-term progression from ancient ritual texts to sophisticated philosophical treatises and eventually to widely popular devotional literature.

193. (B) Spontaneous expression of genuine love
Ritimukt poetry stands in contrast to the more rule-bound styles of the Riti Kaal. Its defining feature is the spontaneous and heartfelt expression of genuine emotion and love, free from the rigid constraints of traditional poetic manuals. Poets in this category, like Ghananand, prioritized personal feeling and emotional authenticity over formal ornamentation and stylized technique, creating a more intimate and direct form of poetry that resonated beyond the courtly setting.

194. (A) P-1, Q-2, R-3, S-4
Hindi literature utilized various dialects for different purposes. Khari Boli eventually became the standardized modern language. Braj Bhasha was the primary medium for the Krishna Bhakti tradition. Awadhi was the preferred dialect for the Ram Bhakti movement and Sufi narrative romances. Nirgun saints like Kabir used a mixed dialect called Sadhukkadi, which blended several regional languages to ensure their spiritual message was accessible to a broad audience across Northern India.

195. (C) I, II, and IV
Sarahapa is traditionally considered the first of the Siddha poets, whose works represent an early stage of the Eastern Indo-Aryan languages. Their literature focused on the attainment of 'Maha-Sukha' or Great Bliss through tantric practices. Far from adhering to orthodox Vedic rituals, the Siddhas were known for their rebellious spirit and their rejection of traditional social hierarchies in favor of a more direct and internal spiritual path.

196. (A) Both A and R are true and R is the correct explanation of A.
Bankim Chandra Chatterji's 'Anandamath' is a seminal work of pre-independence literature because it played a crucial role in the development of Indian nationalism. The novel contains the iconic song 'Vande Mataram', which became a rallying cry for the freedom movement. By blending historical fiction with a powerful patriotic message, Chatterji successfully inspired a sense of national identity and collective resistance against colonial rule among the Indian population.

197. (C) Mohan Rakesh
Mahavir Prasad Dwivedi, Maithili Sharan Gupt, and Ayodhya Singh Upadhyay 'Hariaudh' are all key figures of the pre-independence Dwivedi Yug, a period focused on language refinement and nationalist themes. Mohan Rakesh, however, belongs to the post-independence era. He was a central figure in the Nai Kahani movement and modern drama, exploring existential crises and the psychological complexities of urban life in the mid-twentieth century.

198. (B) Nai Kahani (New Story) movement
A story exploring the economic hardships and social shifts of a post-independence middle-class family is typical of the Nai Kahani movement. This literary trend focused on realistic portrayals

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to democratize religion and provide a path to salvation for all.

166. (A) P-1, Q-2, R-3, S-4
Sufi literature utilizes specific concepts to express its mystical path. Ishq-e-Haqeeqi refers to the ultimate love for God, while Ishq-e-Majaazi represents worldly love used as an allegory for the divine quest. The Masnavi is the traditional poetic form employed for these narrative romances. Finally, the Murshid is the spiritual guide or Guru who is essential for leading the seeker toward spiritual realization and union with the divine.

167. (C) Statement I is true but Statement II is false
The Nath tradition, with its focus on internal yogic discipline and detachment, had a significant influence on the later saint-poet Kabir, who adopted many of their concepts. However, the Nath yogis did not encourage involvement in worldly pleasures. On the contrary, their teachings emphasized asceticism, the control of the senses, and the rejection of material desires as necessary steps for achieving spiritual mastery and liberation from the cycle of birth and death.

168. (A) Writing texts detailing poetic rules
Ritibaddh poets during the Riti Kaal were those who strictly adhered to the traditional manuals of Sanskrit poetics. Their main characteristic was the composition of works that systematically explained and illustrated the rules of Alankar (figures of speech), Rasa (sentiment), and other elements of poetic craft. This category of poets focused on the formal, technical aspects of literature, often prioritizing the demonstration of their theoretical knowledge over spontaneous emotional expression.

169. (C) I, II, III, and V
Post-independence Hindi drama achieved new heights of psychological depth and existential exploration. Masterpieces like Mohan Rakesh's 'Aadhe Adhure' and Dharamvir Bharati's 'Andha Yug' examined the breakdown of family structures and the disillusionment following national tragedies. These plays moved away from the restrictions of the colonial era to explore the complex realities and fragmented identities of modern Indian society, marking a significant evolution in the country's theatrical tradition.

170. (A) Both A and R are true and R is the correct explanation of A.
The Upanishads are traditionally called Vedanta because they appear at the end of the Vedic corpus and represent the culmination or "end" (anta) of Vedic knowledge. They move beyond the ritualistic focus of the earlier Vedas to provide a profound philosophical inquiry into the nature of Brahman and the soul. This metaphysical depth marks the peak of Vedic intellectual development, forming the foundation for most subsequent Indian philosophical systems.

171. (D) The Sutta Pitaka
The Sutta Pitaka is a notable exception in the history of early ancient religious literature because it was composed in Pali, the language of the common people, rather than the elite Sanskrit. This choice was made to ensure that the Buddha's teachings on ethics, meditation, and liberation could be understood by a wide audience. In contrast, the Rigveda, Upanishads, and Brahmanas were written in Vedic and classical Sanskrit, maintaining a more restricted, priestly focus.

172. (B) They are considered Shruti texts
The Puranas are classified as Smriti literature (that which is remembered) rather than Shruti (that which is heard/revealed). While they are an essential part of the Hindu tradition, providing myths, legends, and sectarian teachings, they do not hold the same level of revealed authority as the Vedas and Upanishads. Traditionally 18 in number, they include the popular Bhagavata Purana, which became a central text for the Krishna Bhakti movement across India.

173. (A) P-1, Q-2, R-3, S-4
Key figures represent various phases of Indian literature. Andal was a prominent female Alwar saint in South India. Raidas (Ravidas) was a significant voice in the Nirgun Bhakti tradition. Jaishankar Prasad was a leading poet of the Chhayavad movement, known for its romantic subjectivity. Agyeya is the pioneering figure of the experimental Prayogvad movement, showcasing the transition of literary focus from ancient devotion to modern psychological and formal exploration.

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pairings are incorrect because Malik Muhammad Jayasi was a Sufi poet, Tulsidas belonged to the Ram Margi stream, and Kabir was a central figure in the Nirgun Bhakti tradition. These various streams together formed the diverse and powerful religious movement that transformed medieval Indian society and its literary production.

207. (A) P-1, Q-2, R-3, S-4
Modern Hindi literary eras are defined by their central themes. The Dwivedi Yug focused on didacticism, nationalism, and linguistic standardization. Chhayavad introduced romanticism and individualism. Pragativad utilized social realism and Marxist ideology to critique class struggle. Prayogvad explored psychological depth and existentialism through innovative poetic forms and imagery. This progression reflects the evolving intellectual and social landscape of the Indian subcontinent as it moved toward and through independence.

208. (B) I, II, and III
Modern Bengali literature was significantly shaped by figures like Michael Madhusudan Dutt, who introduced blank verse, and Rabindranath Tagore, who earned global acclaim with his Nobel Prize for Gitanjali. Sarat Chandra Chattopadhyay brought social and psychological realism to the novel. Far from rejecting Western forms, many of these writers successfully integrated and adapted European literary styles to create a uniquely modern and sophisticated Indian literary tradition that remains highly influential.

209. (A) Both A and R are true and R is the correct explanation of A.
Post-independence Indian literature is characterized by a strong sense of disillusionment because the high hopes of the freedom struggle were often met with painful realities. The trauma of partition, widespread political corruption, and persistent socio-economic challenges shattered the initial utopian dreams of a newly sovereign nation. Writers used their work to critique these failed promises and explore the resulting sense of alienation, creating a literature that was both deeply personal and socially relevant.

210. (A) Gorakhbani
Gorakhbani is considered the fundamental collection of teachings and verses of the Nath Sampradaya, attributed to the master Gorakhnath. This work emphasizes Hatha Yoga, internal spiritual discipline, and the rejection of external rituals in favor of direct realization of the absolute. Written in early vernacular dialects, it played a vital role in the spiritual development of medieval Northern India and had a significant influence on later Bhakti poets, including Kabir and his followers.

211. (C) It primarily contains spells for black magic.
The Rigveda is the oldest known Vedic text, primarily consisting of hymns of praise addressed to various natural and cosmic deities like Agni and Indra. It is structured into 10 Mandalas and provides a deep insight into the spiritual and social beliefs of the early Indo-Aryan people. It is the Atharvaveda, not the Rigveda, that is known for its collection of spells, charms, and practical formulas related to healing and protection in daily life.

212. (D) Krishna Margi
A poet who focuses exclusively on the divine plays and childhood of a deity in the setting of Vrindavan is a representative of the Krishna Margi tradition. This stream of Sagun Bhakti emphasizes the emotional and personal relationship between the devotee and Lord Krishna. By using the Braj dialect to describe the charms and activities of the child god, poets in this tradition sought to evoke a deep sense of devotion and love among their audience.

213. (C) I, II, IV, and V
The Puranas were instrumental in spreading Bhakti by popularizing the worship of sectarian deities like Vishnu and Shiva through engaging stories. The Bhagavata Purana is particularly significant in this regard. Traditionally attributed to Sage Vyasa, these texts also contain important historical and mythological information, including the genealogies of kings. Far from forbidding the worship of feminine deities, they frequently celebrate and detail the heroic deeds and spiritual significance of the Divine Mother.

214. (A) P-1, Q-2, R-3, S-4
Different literary movements have unique thematic focuses. Siddha literature deals with tantric practices and the pursuit of Mahasukha. Nath literature emphasizes Hatha Yoga and

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of modern life, moving away from the idealism of the freedom struggle toward a deeper investigation of human relationships and existential alienation. By addressing the everyday struggles of individuals in a changing world, it brought a new level of authenticity to Hindi prose.

199. (D) Advocating for caste and Sanskrit education
The Panchasakha group in Odia literature did not advocate for caste hierarchies or the exclusivity of Sanskrit. On the contrary, they were known for their efforts to make spiritual and epic knowledge accessible to the masses by using the vernacular Odia language. Their movement was inclusive and focused on the democratization of religion, often challenging the established religious and social order through their devotional and literary contributions in the 16th century.

200. (A) P-1, Q-2, R-3, S-4
The Buddhist literary canon is divided into specific sections. The Vinaya Pitaka contains the rules of discipline for the monastic community. The Sutta Pitaka consists of the teachings and discourses of the Buddha himself. The Abhidhamma Pitaka offers a more advanced philosophical and psychological analysis of the doctrine. Finally, the Jatakas are a collection of popular stories detailing the various previous lives of the Buddha and the moral lessons they provide.

201. (C) Statement I is true but Statement II is false
Ramananda was a pivotal figure who played a major role in bringing the Bhakti movement to Northern India. However, far from restricting his teachings to any single caste, he was known for his inclusive approach. He accepted disciples from diverse social backgrounds, including those from lower castes and different religious traditions. This egalitarian spirit was foundational to the subsequent spread of the Bhakti movement across the northern regions of the Indian subcontinent.

202. (A) Soul's longing for the unknown Divine
Rahasyavad, or mysticism, in Mahadevi Varma's poetry is characterized by the soulful expression of an intense, internal yearning for a union with the Supreme, often depicted as an unknown or mysterious Divine. Her work uses symbolic imagery of shadows, light, and nature to represent the spiritual quest of the individual soul. This tradition emphasizes intuitive and emotional experiences over intellectual analysis or material concerns, creating a profound sense of spiritual depth in her verse.

203. (D) I, II, III, and V
Jain literature began with early texts in Ardhamagadhi Prakrit and includes the canonical 12 Angas. It consistently emphasizes the principles of non-violence and asceticism as paths to spiritual liberation. A unique feature of this tradition is the inclusion of alternative versions of popular Hindu stories, such as the Jain Ramayana. While it shares some general themes with Buddhism, its content and specific doctrinal focus are distinct and not identical to the Tripitaka.

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204. (A) Both A and R are true and R is the correct explanation of A.
The publication of the 'Taar Saptak' series, edited by Agyeya, was a vital moment in modern Hindi poetry because it provided a platform for experimental voices. By bringing together poets who moved beyond traditional romanticism and social realism, these anthologies institutionalized the Prayogvad and Nai Kavita movements. They encouraged a shift toward new sensibilities, complex imagery, and innovative forms, fundamentally transforming the landscape of 20th-century Indian verse and intellectual discourse.

205. (C) Treatises on reality, Atman, and Brahman
The Upanishads are profound philosophical treatises that represent the culmination of Vedic thought. They move away from ritualistic concerns to explore deep metaphysical questions about the ultimate nature of reality, known as Brahman, and the individual soul, known as Atman. These texts provided the intellectual framework for various Indian philosophical systems, emphasizing the importance of internal spiritual knowledge and the realization of the absolute through contemplation and guided inquiry.

206. (D) Surdas - Krishna Margi
Surdas is the most celebrated poet of the Krishna Margi branch of Sagun Bhakti, dedicating his work to the divine plays of Lord Krishna. Other

Bhisham Sahni provided a powerful account of the partition in 'Tamas'. Mohan Rakesh explored modern psychological and relational crises in 'Aadhe Adhure'. Dharamvir Bharati used the context of the Mahabharata to reflect on post-war disillusionment in 'Andha Yug'. Each of these works represents a significant advancement in the thematic and formal scope of modern prose.

223. (A) Worship of Rama as the supreme moral ideal
The central feature of the Ram Margi branch of the Bhakti movement is the worship of Lord Rama as the ultimate embodiment of morality, righteousness, and the ideal king. Poets in this tradition, most notably Tulsidas, used their work to illustrate the principles of Dharma through the life and actions of Rama. This movement emphasized social and ethical order alongside personal devotion, providing a comprehensive spiritual and moral framework for its followers across Northern India.

224. (B) I, II, IV, and V
Ancient Indian literature provides a diverse range of knowledge. The Samaveda is foundational for Indian music, the Atharvaveda contains information on medicine, and the Brahmanas and Aranyakas detail rituals and forest meditations. Far from focusing on physical sacrifices, the Upanishads represent a shift toward profound philosophical inquiry into the nature of reality and the self, marking the culmination of Vedic thought and the beginning of the Vedanta tradition of spiritual study.

225. (C) Statement I is true but Statement II is false
Pragativad views society through the framework of class conflict and social struggle, seeking to address economic injustices through literature. Conversely, Chhayavad did not view nature as a mere industrial resource. On the contrary, it viewed nature as a conscious, living entity and a source of profound spiritual and romantic inspiration. This movement prioritized aesthetic and emotional connection with the natural world over the more material and social concerns of the subsequent Pragativad era.

226. (A) Devotion to an abstract, formless reality
Nirgun Bhakti is a spiritual tradition that focuses on devotion to a Supreme Reality that is abstract, formless, and beyond all human attributes or incarnations. Unlike the Sagun tradition, it rejects the use of idols and external rituals, emphasizing instead the internal realization of the divine presence within the soul. This movement was characterized by its critique of social hierarchies and its call for a direct, personal, and egalitarian relationship with the absolute.

227. (C) They opposed using music in spiritual practice.
Sufi saints in India were famous for their use of music and dance, particularly the practice of Sama, as a means of achieving spiritual ecstasy and connection with the divine. They played a significant role in the cultural synthesis of Hindu and Muslim traditions, using local folklore and romances to express mystical truths. Notable figures like Nizamuddin Auliya encouraged the integration of various cultural elements to make their message of universal love and tolerance accessible.

228. (D) Nirgun Bhakti
A poem that uses the imagery of an ordinary object like a spinning wheel to describe the soul's relationship with a formless divine is a classic representation of the Nirgun Bhakti tradition. Poets like Kabir used such everyday metaphors to criticize the reliance on external structures like temples and mosques. Their focus was on internal spiritual purity and a direct connection with God, rejecting the complex rituals and social divisions of organized religion in favor of simple truth.

229. (A) P-1, Q-2, R-3, S-4
The Bhakti movement was supported by various sophisticated philosophical schools. Adi Shankaracharya championed Advaita or non-dualism. Ramanujacharya founded Vishishtadvaita, which emphasized qualified non-dualism. Madhvacharya was the architect of the Dvaita or dualist school. Vallabhacharya proposed Shuddhadvaita or pure non-dualism. These distinct intellectual frameworks provided the theological foundation for the different devotional streams that emerged across India, shaping the spiritual lives of millions of practitioners through the centuries.

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audience, they inspired a sense of collective purpose and national pride that was essential for the independence movement.

246. (B) Yogic discipline and spiritual awakening
Nath literature centers on the principles of yogic discipline and spiritual awakening through the practice of Hatha Yoga. This tradition, associated with the Nath Sampradaya, emphasizes the attainment of internal perfection and mastery over the body and mind. Its teachings, often expressed in early vernacular dialects, reject external rituals and social hierarchies in favor of a direct and rigorous path toward liberation and the realization of the absolute within the self.

247. (C) Statement I is true but Statement II is false
The Alwar saints were instrumental in spreading Vaishnavism across South India through their emotional and accessible hymns. In contrast, Sufi saints did not reject mysticism; on the contrary, mysticism or Tasawwuf was the core of their tradition. They focused on the internal path of love and spiritual experience rather than just the outward enforcement of religious laws, facilitating a deep cultural synthesis and attracting a wide following across different social backgrounds in India.

248. (A) Prithviraj Raso, Padmavat, Ramcharitmanas, Godan
Classic Hindi literature developed through these landmark works across several centuries. The heroic epic 'Prithviraj Raso' belongs to the early Adikaal. Malik Muhammad Jayasi's 'Padmavat' is a medieval Sufi masterpiece from the 16th century, followed shortly by Tulsidas's devotional 'Ramcharitmanas'. Finally, Munshi Premchand's 'Godan' (1936) represents the modern era of social realism. This progression reflects the thematic shift from martial valor and religious devotion to modern social and psychological analysis.

249. (A) P-1, Q-2, R-3, S-4
Modern Hindi literary movements are distinguished by their specific ideological and aesthetic goals. Chhayavad focused on romanticism and mysticism. Pragativad utilized Marxist ideology to advocate for social revolution. Prayogvad was characterized by its commitment to experimentalism and formal innovation. Nai Kavita addressed modern sensibilities and the complexities of middle-class life. Together, these movements illustrate the intellectual and stylistic diversity that has defined Indian literature throughout the 20th century and beyond.

250. (A) Sachchidananda Hirananda Vatsyayan 'Agyeya'
Agyeya is celebrated as the pioneering figure of the Prayogvad or Experimentalist movement in Hindi literature. As the editor of the influential 'Taar Saptak' series, he provided a platform for poets who sought to break away from established literary norms and explore new sensibilities. His work emphasized intellectual depth, innovative imagery, and a focus on the modern individual's psychological complexity, fundamentally transforming the direction of 20th-century Indian poetry and prose.

251. (B) Vedas, Puraan, Upanisads, and Epics
The comprehensive analysis of early Indian intellectual history identifies these specific literary categories as the essential components of the foundational textual corpus. These works provide the structural framework necessary to understand the evolution of early linguistic and narrative traditions. Collectively, they serve as the philosophical and narrative bedrock upon which later regional intellectual trajectories were developed and maintained.

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252. (A) From ritualistic hymns to philosophical dialogues
Research into ancient textual developments emphasizes a significant evolution in narrative styles across the early period. Scholars highlight a clear chronological transition that moves away from the liturgical focus of the oldest texts toward the more complex speculative inquiries found in subsequent works. This shift represents the maturing intellectual history and shifting literary priorities of early Indian society's foundational thinkers.

253. (C) Abstract philosophical dialogues
These specific ancient texts represent a pivotal shift in the literary landscape by moving beyond ritualistic concerns to engage with deep metaphysical inquiries. They are primarily recognized for containing sophisticated discussions that explore the nature of reality and consciousness through a dialogue format.

and formal territories rather than abandoning them.

238. (A) Both A and R are true and R is the correct explanation of A.
The Jataka stories possess a profound universal appeal because they utilize the simple and engaging format of animal fables to communicate deep ethical and moral lessons. By presenting complex concepts like karma and dharma through relatable narratives, these tales make spiritual and social wisdom accessible to everyone. This effective combination of entertaining storytelling and instructive guidance has ensured the lasting popularity and cultural significance of the Jataka tradition across different societies.

239. (A) Vinaya Pitaka - Monastic rules and discipline
The Vinaya Pitaka is correctly identified as the collection that details the rules of discipline for the Buddhist monastic community. In contrast, the Sutta Pitaka contains the discourses and teachings of the Buddha, while the Abhidhamma Pitaka offers an advanced philosophical analysis. The Jatakas are narrative stories about the Buddha's previous lives rather than grammar rules. These three baskets or Pitakas together form the foundational canon of the Buddhist spiritual and ethical tradition.

240. (B) Trauma of partition and middle-class life
A primary theme in post-independence Indian prose was the exploration of the profound trauma caused by the 1947 partition and the complexities of middle-class urban existence. Writers used their work to reflect on the human cost of national division and the disillusionment that followed the freedom struggle. This focus on realistic and often painful social realities replaced the earlier patriotic idealism, leading to a literature that was deeply introspective and socially critical.

241. (A) P-1, Q-2, R-3, S-4
Different eras of Hindi literature are represented by key poetic figures. Tulsidas is a giant of the Sagun Bhakti tradition. Bihari is the quintessential poet of the courtly Riti Kaal. Nagarjun was a prominent voice in the social realist Pragativad movement. Agyeya pioneered the experimental and modernistic Prayogvad style. This progression showcases the long-term evolution of Indian literary thought and aesthetic expression from medieval devotion to modern psychological and social inquiry.

242. (A) Both epics are completely devoid of any philosophical interpolations.
The Indian epics, Ramayana and Mahabharata, are far from being devoid of philosophy; in fact, they contain numerous profound philosophical and ethical interpolations. The Mahabharata, in particular, houses the Bhagavad Gita and several other discourses on dharma, morality, and duty. These works reflect the long-term transition from early Vedic rituals to the more complex philosophical and religious systems of classical Hinduism, serving as essential guides for spiritual and social conduct.

243. (C) Rahasyavad
An essay that explores the mystical relationship between the human soul and a supreme, formless entity using complex metaphors of shadows and light is a definitive example of Rahasyavad. This tradition focuses on the soul's intuitive and emotional quest for the divine, transcending physical perception. By utilizing symbolic and often mysterious imagery, Rahasyavadi writers seek to capture the ineffable nature of spiritual realization and the individual's connection with the absolute reality.

244. (D) I, II, and IV
Kabir's influential works are collected in the Bijak, which includes various forms like Sakhis and Sabads. He was known for using 'Ulatbansi' or paradoxical language to convey his profound mystical experiences. As a Nirgun saint who preached in the vernacular Sadhukkadi dialect to reach the masses, he did not adhere to the strict grammatical rules of classical Sanskrit. His focus was on spiritual truth and social equality rather than formal linguistic precision.

245. (A) Both A and R are true and R is the correct explanation of A.
Pre-independence Indian literature was a powerful catalyst for the freedom struggle because it successfully awakened national consciousness. Writers utilized various literary forms, including novels, poems, and plays, to provide a sharp critique of colonial exploitation and advocate for social and political reform. By making these ideas accessible and emotionally resonant for a broad

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230. (A) Both A and R are true and R is the correct explanation of A.
Riti Kaal poetry is often critiqued for its focus on formal ornamentation and eroticism at the expense of profound emotional depth or social relevance. This aesthetic was a direct result of the period's feudal court culture, where poets depended on the patronage of kings and local lords. To please their benefactors, writers concentrated on showcasing their technical mastery of poetic rules and providing stylized romantic entertainment, leading to a highly sophisticated but often artificial literary tradition.

231. (D) I, II, and IV
Modern Indian literature was transformed by the introduction of the printing press and the rise of nationalist sentiment during the pre-independence era. 'Nai Kahani' brought a new focus on the realistic portrayal of middle-class life in the post-independence period. Far from being unaffected by Western trends, Indian writers actively engaged with and adapted global modernist movements, creating a rich and diverse body of work that explored contemporary psychological, social, and political complexities.

232. (A) Shrilal Shukla
Tulsidas, Surdas, and Keshavdas are all major figures of the medieval period, known for their significant contributions to Bhakti and Riti Kaal poetry. Shrilal Shukla, however, is a prominent post-independence novelist. His work, most notably the satire 'Raag Darbari', provided a sharp and realistic critique of local politics and social decay in newly independent India, representing the transition of Indian literature toward modern prose and contemporary social analysis.

233. (C) Statement I is true but Statement II is false
Rahasyavad, or mysticism, involves the realization of the absolute through direct, intuitive experience. While this is true, it is incorrect to say that Kabir's poetry lacks this element. On the contrary, Kabir's work is deeply infused with mystical experiences and metaphors that explore the soul's relationship with the formless divine. His use of paradoxical language, known as Ulatbansi, is a prime example of the mystical or Rahasyavadi tradition in Indian devotional literature.

234. (A) Criticism of rituals and Sahajayana promotion
Siddha literature is defined by its critical stance toward orthodox rituals and the promotion of a more direct, spontaneous spiritual path known as Sahajayana. Written in early vernacular dialects, these works emphasized the importance of internal realization and the attainment of Great Bliss through tantric and yogic practices. This tradition was inherently egalitarian, rejecting the rigid social and religious hierarchies of the time in favor of personal spiritual experience and guided internal transformation.

235. (A) P-1, Q-2, R-3, S-4
Major works in modern Hindi literature are associated with specific influential authors. Ramdhari Singh Dinkar authored the epic poem 'Urvashi'. Mahadevi Varma is celebrated for her poetry collection 'Yama'. Munshi Premchand wrote the foundational realistic novel 'Godan'. Phanishwar Nath 'Renu' pioneered the regional novel with 'Maila Anchal'. These works collectively represent the diverse thematic and stylistic developments that have occurred in Indian literature from the early 20th century through the post-independence period.

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236. (B) Deep romanticism and love for nature
Chhayavad is a major movement in modern Hindi poetry characterized by deep romanticism, subjective emotional expression, and an intense love for nature. Poets of this era moved away from didacticism to explore the internal world of the individual and the mystical connections between the human soul and the natural environment. Far from ignoring Khari Boli, they were instrumental in elevating it to a sophisticated literary language capable of expressing profound and subtle emotional experiences.

237. (C) I, II, III, and V
The development of Hindi prose followed a structured path through the Bharatendu and Dwivedi eras, leading to the refinement and standardization of the language. Munshi Premchand elevated Hindi fiction to global standards by introducing a powerful social realism. Essay writing also saw significant growth during this time. Post-independence India continued to see a vibrant production of short stories and novels, expanding into new thematic

This structure distinguishes them from earlier liturgical hymns and later narrative-driven epics or mythological genealogical records.

254. (D) Vital socio-cultural context
Unlike the metaphysical frameworks provided by strictly philosophical or ritualistic texts, these expansive narratives offer a broader view of historical life. They provide researchers with essential insights into the social structures, moral codes, and cultural practices of the era. This allows for a more comprehensive understanding of how early literature mirrored and shaped the collective identity of regional societies.

255. (C) Evolving literary forms shaping trajectories
The academic study concludes that ancient textual materials should be viewed as dynamic entities rather than static historical artifacts. They function as changing literary structures that have continuously influenced the intellectual and cultural development of various regions. Categorizing them this way acknowledges their ongoing role in shaping societal thought and their capacity for adaptation across different historical and regional contexts.

256. (B) Conventional Vedic literary frameworks
Academic investigations into early literature often seek to broaden the scope of study by looking beyond established traditional structures. By analyzing diverse traditions, researchers identify how the literary corpus expanded to include a wider range of ethical and spiritual ideas. This approach highlights the complexity of the subcontinent's intellectual history, which exceeds the boundaries set by the earliest ritualistic textual systems.

257. (D) Jain and Buddhist literary traditions
These specific traditions are noted for introducing alternative viewpoints that diversified the existing classical literary landscape. Their contributions focused on reshaping spiritual and ethical discourses through new thematic variations and linguistic shifts. By offering different philosophical narratives, they played a crucial role in the overall evolution of the subcontinent's ancient textual corpus and helped establish a more pluralistic intellectual foundation.

258. (A) Geographical dispersion of literary evolution
The inclusion of these specific regional traditions in research projects highlights how literary development spread across diverse territories over time. It demonstrates that the evolution of thought was not centralized but occurred through various regional expressions. This spatial expansion of literary identity shows how classical doctrines were eventually adapted and transformed within localized linguistic contexts across the entire Indian subcontinent.

259. (C) Bridging classical doctrines with regional formations
A holistic understanding of the diverse literary landscape requires connecting ancient philosophical principles with the development of localized languages. This methodological strategy allows researchers to trace the historical continuity between old ethical treatises and emergent regional identities. By linking these two areas, scholars can create a more comprehensive general introduction that accurately reflects the complexity and diversity of early literature.

260. (A) Emergent regional literary identities
Scholars have mapped the significant transition from classical ethical writings to the birth of unique linguistic characteristics in different areas. This process illustrates how universal philosophical concepts were localized and transformed into distinct regional voices. This evolution represents a critical phase in the subcontinent's history, where local languages began to establish their own structured literary presence alongside older classical traditions.

261. (D) Siddha and Nath Literature
The research panel concentrated on these two specific domains because of their unique role at the intersection of different historical phases. These traditions are characterized by their esoteric and mystical nature, which differentiates them from standard epic or puranic narratives. Analyzing their specific contributions is essential for understanding how spiritual discourse transitioned from ancient frameworks into the diverse landscape of medieval literature.

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independence movement. By mobilizing public opinion and critiquing existing power structures, these poets and authors played a critical role in the socio-political transformation of the subcontinent.

296. (D) Post independence prose and poetry sets
The academic session was dedicated to evaluating the literature created after the establishment of a sovereign state. This study aimed to understand how writers responded to the new challenges and contradictions of contemporary society. By focusing on this period, researchers could trace the evolution of literary forms and themes as they shifted away from the concerns of the earlier colonial and struggle eras.

297. (A) Shift away from earlier nationalistic fervor
A major change in the literature of the sovereign era was the move away from the patriotic and reformist zeal that had dominated previous decades. Instead, writers began to explore more personal and complex issues related to the reality of the new nation. This departure highlights how the end of the colonial period allowed for a broader and more diverse range of themes.

298. (B) Disillusionment, existentialism, and urban life
In the years following independence, literature increasingly turned its focus toward the anxieties and complexities of modern existence. Writers explored feelings of disappointment and the fragmented nature of identity in a rapidly changing world. These themes reflect the shift toward more introspective and realistic narratives that captured the realities of urbanization and the philosophical challenges faced by individuals in the contemporary era.

299. (B) Free verse and stark realism
Poets in the post-independence period moved away from traditional metrical rules and elaborate styles to better reflect the anxieties of their time. They favored a more direct and unvarnished approach to language and structure. This reliance on experimental forms and realistic descriptions allowed them to address contemporary social and psychological issues with greater authenticity, mirroring the multifaceted evolution of the broader modern literary landscape.

300. (A) Profound diversification in literary techniques
The systematic study of authors and poets from the sovereign era reveals a significant expansion in the variety of ways stories were told and poems were written. This period saw the introduction of modernist narratives, psychological fiction, and diverse subaltern perspectives. Such a range of techniques demonstrates how literature evolved to capture the complex contradictions and realities of life in the modern Indian state.

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270. (D) Literary aesthetics and devotional poetry paradigms
Findings from the academic committee indicate that this major movement fundamentally reshaped the way poetry was both written and perceived. By introducing new emotional frameworks and prioritizing accessibility, it established modern standards for spiritual verse. This redefinition moved away from ancient metaphysical structures and toward a more personal and emotive literary tradition that characterized the diverse output of the medieval era.

271. (C) Sagun Bhakti and Nirgun Bhakti
The philological analysis focused on the fundamental dialectic between these two major paths of devotion. These streams represent the core philosophical division within the broader medieval movement, each offering a distinct approach to the divine. By investigating both, researchers can better understand the vast ideological spectrum and the variety of literary manifestations that emerged during this highly productive and transformative historical period.

272. (B) Worship of attributes and manifested forms
Literature within this specific stream is defined by its focus on the divine as possessing clear qualities and physical appearances. It utilizes vivid imagery and emphasizes a personal relationship between the devotee and the manifested deity. This approach often results in elaborate narrative poetry that celebrates the lives and actions of divine avatars, distinguishing it from more abstract or formless spiritual concepts.

273. (D) Abstract metaphors and philosophical negations
This devotional style is characterized by its strict adherence to a divine concept that is formless and unmanifested. Instead of using personal imagery, it relies on complex figurative language and the rejection of physical attributes to describe spiritual reality. These introspective and often mystic verses frequently challenge orthodox rituals by focusing on internal realization and the abstract nature of the divine presence.

274. (A) Narrative poetry celebrating divine avatars
This particular stream of devotion encouraged the creation of detailed stories that focused on the various incarnations of the divine. By centering on manifested forms, poets were able to produce works filled with rich descriptions and emotional engagement. This style of writing fostered a deep sense of personal connection through narratives that highlighted the attributes and deeds of divine figures in the world.

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275. (C) To grasp the spectrum of medieval main poets
Understanding the differences between these two primary devotional streams is essential for any comprehensive study of the era's major literary figures. These dichotomies explain the various philosophical and stylistic choices made by poets across the medieval landscape. Recognizing this diversity allows scholars to appreciate the full breadth of ideological perspectives and poetic techniques that characterized the literature produced during this significant period.

276. (A) Ram Margi, Krishna Margi, and Suphi Saint traditions
The symposium analyzed these specific trajectories to show that the medieval devotional movement was a pluralistic phenomenon rather than a single entity. Each of these paths provided a unique literary and emotional framework for poets of the time. By focusing on these three distinct areas, researchers could map out the complex and diverse landscape of ideas that structured the broader medieval narrative.

277. (D) Divine righteousness, duty, and governance
Literature in this tradition centers on the themes of moral correctness and the responsibilities associated with ideal leadership. It emphasizes the importance of following a righteous path and maintaining social order through divine examples of duty. These thematic elements distinguish it from other devotional streams that might focus more on emotional surrender, romantic mysticism, or the abstract and formless aspects of the divine.

278. (B) For its focus on divine play and romantic mysticism
This particular literary path was examined for its emphasis on intense emotional experiences and the joyful, often spontaneous actions of the divine. It frequently explores themes of spiritual love and deep emotional surrender, using romantic metaphors to describe the relationship

262. (B) Complex tantric philosophies and vernacular forms
This specific literary tradition is credited with bringing specialized mystical ideologies and local speech patterns into the broader textual history. These elements represented a significant shift away from rigid courtly aesthetics or standardized ritual manuals. By introducing such complex philosophies and accessible language, this tradition laid the groundwork for future developments in spiritual expression and revolutionary changes in regional literary aesthetics.

263. (C) Ascetics associated with Nath Literature
The ideas and expressions initially introduced by earlier mystical traditions were later taken up and systematically refined by these specific practitioners. Through structural modification and consistent practice, they helped solidify the evolving literary landscape. Their work ensured that the earlier tantric and vernacular influences were successfully integrated into a more organized framework, bridging the gap between ancient and medieval textual periods.

264. (D) A bridge connecting ancient and medieval traditions
Within the context of Indian textual history, these two traditions function as a vital link between different chronological eras. They connect the concluding phases of ancient thought with the early development of medieval vernacular languages. By facilitating this transition, they allowed for the democratization of spiritual discourse and the gradual evolution of literary forms that would define the subsequent medieval period.

265. (A) Democratized spiritual discourse and aesthetics
The primary impact of these practitioners was the transformation of religious and poetic expression into something more accessible to the general population. Their works moved away from centralized authority and rigid structures, favoring vernacular speech and mystical experience. This shift revolutionized literary aesthetics and ensured that spiritual ideas could be shared and understood beyond the limitations of exclusive classical or institutional frameworks.

266. (B) Expansive and diverse Bhakti Movement
The committee utilized this major cultural phenomenon as the central focus of their investigation into the medieval era. It was chosen because it represents a massive shift in thematic priorities and poetic styles across the subcontinent. As a decentralized revolution, it fundamentally altered how poets approached spiritual themes, moving away from classical formalisms toward more emotional and accessible forms of expression.

267. (B) The Alwar Saint tradition
Researchers focused on this specific lineage to understand the foundational roots of medieval devotional poetry. The emotive and spiritual outpourings found in their early works established a transformative paradigm that influenced later movements. By documenting their textual contributions, scholars can trace how this early devotional fervor acted as a catalyst for the broader religious and literary revolution that defined the entire medieval period.

268. (A) By prioritizing accessible vernacular expressions
This movement significantly changed poetic priorities by rejecting the rigid formalisms found in earlier classical traditions. Poets began to favor the use of common languages that could be easily understood by the public. This focus on vernacular speech allowed for a deeper and more direct conveyance of spiritual devotion, making literature a more inclusive and transformative force within the medieval social landscape.

269. (C) Subsequent devotional expressions across regions
The early poetic contributions of this group served as a vital structural starting point that inspired spiritual writing in various other areas. Their emotional and devotional paradigms were adapted by later poets, leading to a widespread literary phenomenon. This influence demonstrates how initial local traditions can provide the necessary framework for a broader, subcontinent-wide shift in thematic focus and poetic aesthetic.

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287. (C) Romantic individualism and nature-centric aesthetics
This movement introduced a new focus on the personal perspective and the beauty of the natural world into modern literature. It moved away from earlier mystical introspection to celebrate individual emotions and the surrounding environment. These thematic features represent a key phase in the evolution of poetic style, emphasizing a romantic view of life that would later be challenged by more socio-political or experimental approaches.

288. (B) Pargativad
This movement signaled a major shift toward literature that was grounded in the material world and the struggles of different social classes. It prioritized progressive ideologies and aimed to address the socio-political realities of the time. By moving away from romantic or mystical themes, it focused on creating a more realistic and class-conscious form of expression that reflected the changing intellectual landscape.

289. (D) Traditional poetic structures
This specific movement was characterized by its commitment to experimentation and its refusal to follow established rules of composition. It emphasized psychological realism and sought new ways to express the complexities of modern life. By discarding conventional formats, poets within this stream were able to explore innovative techniques and thematic areas that had been previously constrained by old stylistic and structural norms.

290. (A) Constant recalibration of themes and techniques
The collective evolution of these four distinct movements demonstrates how modern writers continuously adapted their work to reflect changing cultural and intellectual environments. These shifts show a dynamic process where authors regularly updated their thematic focus and stylistic methods. This ongoing transformation is essential for understanding how modern literature responded to the complexities of the era and maintained its relevance through rapid societal changes.

291. (C) Pre independence prose and poetry
The research focused on this specific period to examine how literature was influenced by the social and political turmoil of the colonial era. It covers the works produced before the establishment of a sovereign state, highlighting how writers engaged with the urgent issues of their time. This era is fundamental for understanding the roots of modern literary traditions and their role in national identity.

292. (A) Nationalistic discourse and cultural awakening
Literature from this period was inextricably linked to the growing sense of national identity and the desire for social reform. Both prose and poetry served as tools for exploring patriotic themes and encouraging a renewal of cultural pride. This deep connection to the socio-political environment reflects how writers used their craft to support the movement toward independence and address colonial challenges.

293. (D) Essays, journalistic writings, and early novels
During the era preceding independence, writers frequently employed these specific prose forms to reach a wider audience and spark public debate. These mediums were ideal for critiquing colonial structures and promoting reformist ideas. By utilizing essays and early novels, authors were able to mobilize collective consciousness and contribute directly to the ideological shifts that characterized the period's active socio-political landscape.

294. (B) Patriotic fervor and social reconstruction
Poetry from the era before independence was largely defined by its commitment to the nation and its calls for societal improvement. Writers used their verses to inspire love for the country and to imagine a better future free from colonial rule. This thematic focus on patriotism and reform provided a powerful emotional catalyst for the public during a time of significant historical change.

295. (C) Pivotal ideological catalysts
The major literary figures of this period were seen as much more than just writers; they were essential agents of change who helped shape the nation's thinking. Their works provided the intellectual and emotional foundations for the

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between the devotee and the deity. This focus on emotive connection contrasts sharply with more structured traditions centered on moral duty or governance.

279. (C) Indigenous poetic forms with mystical asceticism
This tradition is noted for its unique combination of local literary styles and a spiritual practice focused on internal mystical experience. By integrating these elements, poets created a distinctive body of work that blended regional culture with deep spiritual inquiries. This cross-pollination of ideas contributed significantly to the pluralistic environment of the era and expanded the variety of poetic forms available to writers.

280. (D) A remarkably vibrant and pluralistic literary environment
The interaction and exchange of ideas among different devotional paths resulted in a diverse and rich cultural period. This environment allowed various emotional and ethical landscapes to flourish simultaneously, creating a complex overarching narrative for the era. Such pluralism ensured that literature remained dynamic and responsive to different spiritual and social needs, rather than becoming a rigid or monolithic system of thought.

281. (A) Devotional fervor to stylized courtly aesthetics
The academic study of this specific era tracks the transition away from the intense religious passion of the preceding movement toward a more formal and refined style. This shift prioritized the sophistication of the courtly environment and focused on secular themes rather than spiritual devotion. It represents a significant change in the priorities of poets, who began to emphasize technical skill and elegance.

282. (B) Complex rhetorical devices and strict metrical rules
Analyzing the poetry from this specific phase requires a deep understanding of formal technicalities and sophisticated language. The work of these poets is characterized by its reliance on elaborate ornamentation and precise structural requirements. Unlike earlier vernacular or devotional forms, this style demands mastery over intricate linguistic rules and rhetorical patterns, which were essential for producing poetry within the established courtly traditions.

283. (B) Technical virtuosity and secular themes
Unlike the religious focus of the movement that came before it, this period of literature placed a higher value on skillful execution and worldly topics. Poets often concentrated on romantic aesthetics and praise for their patrons, using highly polished and ornate language. This emphasis on craft and non-religious content highlights the distinctive nature of these works within the broader historical trajectory of medieval literature.

284. (A) Literary patronage and poetic production
Scholars evaluated the major poets of this era to understand how the support of royal courts influenced the creation of literature. The relationship between those who provided resources and those who wrote the poetry was central to the development of specific stylistic trends. This connection explains why the literature of the period often focused on secular themes, formal elegance, and elaborate courtly aesthetics.

285. (C) Linguistic elegance and formal structures
This specific poetic era is remembered for formalizing a high level of sophistication in language and literary composition. By establishing clear rules for metrics and rhetoric, it codified a unique style that represented the climax of certain medieval traditions. These contributions ensured the period's unique position in history, serving as a formal precursor to the changes that would later define the modern era.

286. (D) Rahasyavad
This movement is identified by its focus on the hidden and mysterious aspects of experience, often explored through deeply inward-looking and spiritual themes. It represents an early stage in the transition toward modern literary expressions, utilizing a specific set of mystical elements to convey complex ideas. These characteristics distinguish it from subsequent movements that focused more on nature, social realities, or experimental poetic formats.

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CHAPTER 04
Theory of Literature

1. Which of the following best defines the primary characteristic of literature according to traditional Indian poetics?
(A) Chronological collection of verified historical events
(B) Linguistic expression designed for aesthetic pleasure
(C) Rigid and systematic application of grammatical rules
(D) Objective and detailed scientific analysis of society

2. Identify the incorrect statement regarding the subject matter of literature.
(A) Literature strictly excludes human emotions and feelings.
(B) Literature reflects societal norms and philosophical inquiries.
(C) The subject matter often bridges the gap between reality and imagination.
(D) Both universal and particular experiences serve as literary subjects.

3. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Literature is considered a mirror of society.
Reason (R): It strictly documents chronological events without imaginative elements.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

4. Which element is not considered a primary element of traditional literature?
(A) Emotion (Bhava)
(B) Imagination (Kalpana)
(C) Intellect (Buddhi)
(D) Statistical Data

5. Identify the correct pair of literary element and its function.
(A) Style - Determines the underlying theme of the text
(B) Intellect - Solely focuses on rhythmic structures
(C) Emotion - Provides the aesthetic realization (Rasa)
(D) Imagination - Restricts the narrative to factual realism

6. Consider the following statements about the characteristics of literature:
I. It possesses aesthetic appeal.
II. It is devoid of human emotional experience.
III. It communicates universal truths.
IV. It utilizes figurative language.
V. It is entirely independent of its cultural context.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, III, and IV
(C) II, IV, and V
(D) III, IV, and V

7. What is the fundamental basis of poetic forms (Kavya Rupa)?
(A) The physical binding and layout of the manuscript
(B) The specific geographical origin of the author
(C) The total financial success of the publication
(D) The arrangement of structural and metrical elements

8. Match List I with List II:
List I: (Poetic Forms)
P. Geet
Q. Khand Kavya
R. Drama
S. Jivni
List II: (Characteristics)
1. Biographical account of a real person

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Reason (R): They do not remain constant throughout the text but appear and disappear to strengthen the Sthayi Bhava.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

49. How many Sanchari (Vyabhichari) Bhavas are traditionally enumerated by Bharata Muni?
(A) 8
(B) 9
(C) 33
(D) 108

50. What is the fundamental meaning of 'Sadharni Karan' (Generalization) in Indian aesthetics?
(A) Universalizing specific characters and emotions
(B) Translation of poetry into simple prose forms
(C) Reduction of a complex epic into a summary
(D) Elimination of all difficult words from a text

51. Consider the following statements about 'Sadharni Karan':
I. It was first explicitly theorized by Bhattanayaka.
II. It explains how a spectator enjoys a tragedy without personal pain.
III. It implies the universalization of the aesthetic experience.
IV. It prevents the reader from connecting with the text.
V. Abhinavagupta expanded upon this concept.
Which of the above statement(s) is/are correct?
(A) II, III, IV, and V
(B) I, III, IV, and V
(C) I, II, III, and V
(D) I, II, IV, and V

52. Which scholar is closely associated with the concept of 'Bhavakatva' and 'Bhojakatva' in the context of Sadharni Karan?
(A) Shankuka
(B) Dandin
(C) Vamana
(D) Bhattanayaka

53. Match List I with List II:
List I: (Scholars of Rasa Sutra)
P. Lollata
Q. Shankuka
R. Bhattanayaka
S. Abhinavagupta
List II: (Their Theories)
1. Anumitivada (Inference)
2. Bhuktivada (Enjoyment)
3. Abhivyaktivada (Manifestation)
4. Utpattivada (Origination)
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-2, R-1, S-3
(D) P-3, Q-1, R-4, S-2

54. According to Abhinavagupta, the realization of Rasa is akin to:
(A) Solving a mathematical puzzle
(B) Tasting a well-mixed beverage (Panaka Rasa Nyaya)
(C) Memorizing historical dates
(D) Physical exhaustion

55. What does 'Kavya Guna' refer to in Indian poetics?
(A) The structural flaws of a poem
(B) The specific meter used by the poet
(C) The biographical background of the poet
(D) The inherent excellences or qualities that enhance Rasa

56. Which Kavya Guna is characterized by sweetness and is most suitable for Shringara (Erotic) and Karuna (Pathetic) Rasas?
(A) Madhurya
(B) Ojas
(C) Prasada
(D) Samadhi

57. Identify the incorrect statement regarding 'Ojas Guna'.
(A) It brings brilliance and vigour to the composition.
(B) It is highly suitable for Raudra (Furious) and Vira (Heroic) Rasas.
(C) It is characterized by extreme simplicity and lack of compounds.
(D) It typically employs long compounds and harsh consonants.

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(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

19. Which term refers to a short literary composition on a particular theme or subject, usually in prose and generally analytic or interpretative?
(A) Novel
(B) Khand Kavya
(C) Essay
(D) Reportaz

20. Which feature is most essential for a 'Short Play' compared to a full-length drama?
(A) Integration of multiple complex subplots
(B) Extensive geographic shifts in the scenes
(C) Large ensemble cast of primary characters
(D) Setting economy and focused plot

21. Consider the following statements about 'Novel' as a structural form:
I. It allows for complex character development.
II. It is constrained by strict metrical rules.
III. It presents a detailed social milieu.
IV. It focuses on multiple intertwined plots.
V. It originated primarily as a classical Sanskrit poetic form.
Which of the above statement(s) is/are correct?
(A) II, IV, and V
(B) I, II, and III
(C) I, III, and IV
(D) III, IV, and V

22. Which of the following forms is a factual prose account of a person's life written by someone else?
(A) Autobiography
(B) Jivni (Biography)
(C) Reportaz
(D) Sabda Chitra

23. Match List I with List II:
List I: (Modern Prose Forms)
P. Reportaz
Q. Sabda Chitra
R. Samichha
S. Story
List II: (Definitions)
1. Critical review or evaluation
2. Brief narrative with a single primary plot
3. Literary reportage of an event
4. Pen-portrait or literary sketch
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-1, R-4, S-2

24. What distinguishes 'Reportaz' from standard journalistic reporting?
(A) Use of literary style and sensory observation
(B) Strict adherence to non-factual, imaginative prose
(C) Exclusive reliance on rhymed metrical verse
(D) Focus on solely fictionalized historical events

25. Which form is defined by its brevity, single setting, and concentration on a single dramatic incident?
(A) Mahakavya
(B) Novel
(C) One Act Play
(D) Jivni

26. In the context of literary criticism, 'Samichha' refers to:
(A) A thorough critical evaluation and review
(B) The physical binding of a book
(C) The prologue of a Sanskrit drama
(D) A rhythmic meter used in lyrics

27. Identify the correct statement regarding 'Aalochana' (Criticism).
(A) Focused effort to find flaws within a text
(B) Detailed narration of an author's personal life
(C) Total rejection of established classical theories
(D) Objective interpretation and evaluation of texts

28. Consider the following statements about 'Sabda Chitra' (Pen-portrait/Sketch):
I. It relies heavily on narrative plot development.
II. It uses evocative words to create a vivid visual image of a subject.
III. It prioritizes character sketch over chronological storytelling.

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(D) It is entirely devoid of musical quality.

88. Consider the following statements about 'Doha' Chhand:
I. It is an Ardha-sama Matrik Chhand (half-even moraic meter).
II. It has 4 charanas (quarters).
III. The first and third charanas contain 13 matras each.
IV. The second and fourth charanas contain 11 matras each.
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I and II

89. In a standard Doha, where does the rhyme (Tuk) usually occur?
(A) At the end of the first and third charanas
(B) At the beginning of each charana
(C) At the end of the second and fourth charanas
(D) There is no rhyme in a Doha

90. Which of the following meters is the exact reverse of a Doha?
(A) Sortha
(B) Chaupai
(C) Malini
(D) Mandakranta

91. What type of Chhand is 'Chaupai'?
(A) Varnik Chhand
(B) Ardha-sama Matrik Chhand
(C) Visham Matrik Chhand
(D) Sama Matrik Chhand

92. How many matras (moras) are there in each charana of a Chaupai?
(A) 11
(B) 16
(C) 13
(D) 24

93. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Notable poetic works often utilize the Chaupai and Doha meters.
Reason (R): These Matrik meters are highly suitable for continuous, rhythmic storytelling.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

94. 'Malini' is an example of which type of Chhand?
(A) Matrik
(B) Muktak
(C) Gadya
(D) Varnik (Syllabic)

95. How many syllables (varnas) are present in each quarter of a Malini Chhand?
(A) 15
(B) 11
(C) 17
(D) 21

96. Consider the following statements about 'Mandakranta' Chhand:
I. It is a Varnik Chhand.
II. It consists of 17 syllables per quarter.
III. It is famous for its use in classical poetic masterpieces.
IV. It moves with a slow, majestic rhythm.
V. It is a Matrik Chhand with 16 matras.
Which of the above statement(s) is/are correct?
(A) II, III, IV, and V
(B) I, II, III, and IV
(C) I, III, IV, and V
(D) I, II, IV, and V

97. What defines a 'Varnik Chhand' in opposition to a 'Matrik Chhand'?
(A) Varnik counts lines; Matrik counts words.
(B) Varnik relies on syllable count; Matrik on mora count.
(C) Varnik is used in modern free verse; Matrik is strictly Vedic.
(D) There is no difference.

98. Match List I with List II:
List I: (Meters)
P. Doha
Q. Chaupai
R. Malini
S. Mandakranta
List II: (Characteristics)
1. 17 Syllables (Varnas)
2. 16 Matras per line

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Q. Lakshana
R. Vyanjana
S. Tatparya (According to Mimamsakas)

List II: (Meaning functions)
1. Implied or suggested meaning
2. Literal or dictionary meaning
3. Meaning of the sentence as a whole
4. Indicative or secondary meaning

(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-2, Q-3, R-4, S-1

39. Identify the incorrect statement regarding 'Abhidha'.
(A) It conveys the direct, conventional meaning of a word.
(B) It requires no deep contextual interpretation to understand.
(C) It is considered the primary word power.
(D) It is the highest form of suggestive poetry (Dhvani).

40. When the literal meaning of a word is obstructed and a secondary meaning related to it is adopted, which Sabd Shakti is active?
(A) Lakshana
(B) Abhidha
(C) Vyanjana
(D) Tatparya

41. Identify the correct pair regarding Rasa and its Sthayi Bhava (Permanent Emotion).
(A) Shringara - Krodha (Anger)
(B) Raudra - Rati (Love)
(C) Karuna - Shoka (Sorrow)
(D) Hasya - Utsaha (Energy)

42. In the sentence "The village is on the Ganges," implying it is on the bank of the Ganges, which Sabd Shakti is functioning?
(A) Lakshana
(B) Abhidha
(C) Vyanjana
(D) Anumana

43. Consider the following statements about 'Vyanjana' (Suggestion):
I. It operates only when Abhidha and Lakshana are exhausted.
II. It conveys a hidden or suggested meaning.
III. It is universally rejected by Indian poeticians.
IV. Anandavardhana considered it the soul of poetry.

Which of the above statement(s) is/are correct?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and III
(D) I, II, and IV

44. Who is the foundational ancient authority credited with formulating the Rasa Sutra?
(A) Abhinavagupta
(B) Bharata Muni
(C) Bhamaha
(D) Mammata

45. Arrange the components of the Rasa Sutra as they logically interact to produce Rasa, according to Bharata Muni:
I. Sthayi Bhava (Permanent Emotion)
II. Vibhava (Determinants/Stimuli)
III. Anubhava (Consequents/Reactions)
IV. Vyabhichari Bhava (Transient Emotions)

Which of the following represents the correct interaction?
(A) I, II, III, IV
(B) II, III, IV, I
(C) The components II, III, and IV combine to awaken I
(D) II, I, IV, III

46. What does the term 'Vibhava' signify in Rasa Nirupan?
(A) The physical gestures of the actor
(B) The poetic meter
(C) The literary flaws in a text
(D) The root cause or stimulus of the emotion

47. Which element represents the physical and psychological effects or expressions of an emotion in Rasa theory?
(A) Anubhava
(B) Vibhava
(C) Sanchari Bhava
(D) Sthayi Bhava

48. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Sanchari Bhavas are transient and fleeting emotions in literature.

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List I: (Alankars)
P. Anuprash
Q. Yamak
R. Shlesh
S. Vakrokti
List II: (Definitions)
1. A word used once gives multiple meanings
2. Repetition of consonant sounds
3. An evasive or twisted reply
4. Repetition of a word with a different meaning each time
(A) P-2, Q-4, R-1, S-3
(B) P-4, Q-2, R-3, S-1
(C) P-1, Q-3, R-2, S-4
(D) P-2, Q-1, R-4, S-3

69. In which Alankar is a word repeated, but its meaning changes in each instance (e.g., "Kanak kanak te sau guni")?
(A) Anuprash
(B) Shlesh
(C) Yamak
(D) Vakrokti

70. "Rahiman paani raakhiye, bin paani sab soon." Here the word 'paani' yields multiple meanings (respect, brightness, water). Which Alankar is used?
(A) Yamak
(B) Shlesh
(C) Upma
(D) Rupak

71. The Alankar 'Vakrokti' literally translates to:
(A) Sweet sound
(B) Straightforward statement
(C) Exaggeration
(D) Crooked or indirect speech

72. Which theorist made 'Vakrokti' the foundational soul of poetry (Vakrokti Jivitam)?
(A) Kuntaka
(B) Dandin
(C) Vamana
(D) Mammata

73. Consider the following statements about 'Upma' (Simile):
I. It establishes a comparison between two different objects.
II. It requires an Upameya (subject) and an Upamana (object of comparison).
III. It completely identifies the subject with the object.
IV. It uses words of comparison like 'sa', 'si', 'sam' (like, as).
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, II, and IV
(D) I, III, and IV

74. Which element is NOT a required component of a complete Upma (Purnopama)?
(A) Shlesh (pun)
(B) Upamana
(C) Vachaka Shabda (word of comparison)
(D) Upameya

75. Arrange the following critical concepts in the logical sequence of their theoretical schools as they emerged historically:
I. Rasa (Bharata)
II. Alankar (Bhamaha)
III. Riti (Vamana)
IV. Dhvani (Anandavardhana)
Which of the following represents the correct sequence?
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) IV, III, II, I

76. In which Alankar is the Upameya (subject) represented as entirely identical to the Upamana (object), erasing the distinction between them?
(A) Upma
(B) Rupak
(C) Anuprash
(D) Sandeh

77. Given below are two statements:
Statement I: In Rupak Alankar, words of comparison like 'as' or 'like' are explicitly used.
Statement II: In Upma Alankar, the comparison is implied without explicit comparative words.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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58. Consider the following statements about 'Prasada Guna':
I. It implies clarity and lucidity in poetry.
II. Its meaning is comprehended immediately upon hearing.
III. It is restricted only to the Hasya (Comic) Rasa.
IV. It permeates all Rasas like fire in dry wood.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

59. Who among the following rhetoricians propounded the Riti school, closely associating Ritis (Styles) with Gunas?
(A) Kuntaka
(B) Bhamaha
(C) Anandavardhana
(D) Vamana

60. What is 'Kavya Dosh' in literature?
(A) A poetic embellishment
(B) A defect or blemish that obstructs the realization of Rasa
(C) A type of ancient lyrical poetry
(D) The concluding verse of a Mahakavya

61. Which of the following is considered a 'Sabda Dosh' (verbal defect)?
(A) Depicting impossible emotional reactions
(B) Contradicting geographical facts
(C) Using grammatically incorrect or vulgar words
(D) Plagiarizing a storyline

62. Which defect occurs when a word is used in a sense contrary to common usage or is highly obscure?
(A) Shruti-katu
(B) Gramya
(C) Klishtha
(D) Apratita

63. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Shruti-katu dosh should be avoided in Madhurya Guna.
Reason (R): Shruti-katu involves harsh-sounding words which disrupt the sweetness necessary for Madhurya.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

64. Identify the correct pair regarding Kavya Dosh.
(A) Klishtha - Easy to understand
(B) Gramya - Vulgar or rustic expressions
(C) Punarukti - Complete absence of repetition
(D) Nyunapada - Having excessive, unnecessary words

65. What is the overarching purpose of Alankar (Figures of Speech) in poetry?
(A) To confuse the reader with complex structures
(B) To embellish poetry and enhance its aesthetic beauty
(C) To strictly regulate the metrical syllables
(D) To eliminate the emotional content of a poem

66. Consider the following statements regarding 'Alankar':
I. It is divided primarily into Sabdalankar and Arthalankar.
II. Sabdalankar relies on the sound and arrangement of words.
III. Arthalankar relies on the meaning of the words.
IV. Bhamaha is a prominent exponent of the Alankar school.
V. Alankars are considered mandatory for prose but not poetry.
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, II, IV, and V
(D) I, III, IV, and V

67. Which of the following is a classic example of Sabdalankar?
(A) Upma (Simile)
(B) Rupak (Metaphor)
(C) Anuprash (Alliteration)
(D) Atisayokti (Hyperbole)

68. Match List I with List II:

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IV. It is inherently a dramatic script.
Which of the above statement(s) is/are correct?
(A) I and II
(B) II and III
(C) III and IV
(D) I and IV

29. What is the fundamental difference between 'Jivni' (Biography) and Autobiography?
(A) Jivni is fictional, autobiography is factual.
(B) Jivni is always in verse, autobiography in prose.
(C) Jivni is written by a third party, autobiography by the subject themselves.
(D) Jivni only covers political figures.

30. Which of the following is NOT a characteristic of the Short Story?
(A) Unity of effect
(B) Brevity
(C) Focus on a pivotal moment
(D) Extensive, multi-generational plotting

31. Given below are two statements:
Statement I: Samaalochana refers to balanced, comprehensive criticism that weighs both merits and demerits.
Statement II: Samichha is exclusively concerned with the metrical structure of poetry.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

32. Which of the following best describes the structural form of an Essay?
(A) Highly rigid verse with specific syllabic counts
(B) Flexible prose expressing reflections or arguments
(C) A multi-act script with detailed stage directions
(D) An oral folk song passed down through generations

33. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): The One Act Play requires immediate exposition and a rapid rising action.
Reason (R): It lacks the duration to build slow character arcs across multiple settings.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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34. In structural studies of literature, the 'plot' (Kathanak) is most crucial to which of the following forms?
(A) Novel
(B) Geet
(C) Sabda Chitra
(D) Aalochana

35. Which term refers to the power or suggestive capacity of a word in Indian Kavya Shastra?
(A) Rasa
(B) Alankar
(C) Sabd Shakti
(D) Chhand

36. Consider the following statements regarding the structural forms of literature:
I. Form determines how the content is presented to the reader.
II. Structural forms remain entirely static throughout literary history.
III. Drama structurally relies on dialogue and stage directions.
IV. Novels structurally depend on chapters and prose narration.
V. Poetry structurally rejects all forms of linguistic organization.
Which of the above statement(s) is/are correct?
(A) I, II, and V
(B) II, III, and IV
(C) III, IV, and V
(D) I, III, and IV

37. Which concept in Indian poetics directly deals with the aesthetic experience or 'flavour' of a literary work?
(A) Sabd Shakti
(B) Chhand
(C) Rasa Nirupan
(D) Kavya Dosh

38. Match List I with List II:
List I: (Types of Sabd Shakti)
P. Abhidha

78. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Bharantiman Alankar involves a genuine mistake of identity.
Reason (R): In Bharantiman, the observer mistakenly acts upon the Upameya thinking it is the Upamana due to extreme similarity.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

79. How does 'Sandeh' (Doubt) Alankar differ from 'Bharantiman' (Illusion)?
(A) Sandeh involves mental oscillation; Bharantiman establishes false certainty.
(B) Sandeh involves reaching a firm false conclusion while Bharantiman involves doubt.
(C) Sandeh is a Sabdalankar while Bharantiman is classified as an Arthalankar.
(D) There is no functional difference between these two synonymous terms.

80. "Is this a face or a moon?" This poetic expression is an example of which Alankar?
(A) Upma
(B) Sandeh
(C) Rupak
(D) Anuprash

81. Consider the following statements about 'Uttprechha' Alankar:
I. It involves imagination or assumption.
II. The Upameya is imagined as the Upamana.
III. Words like 'manu', 'janu', 'manahu' (suppose, as if) are frequently used.
IV. It establishes a factual, scientific truth.
V. It is a type of Arthalankar.
Which of the above statement(s) is/are correct?
(A) II, III, IV, and V
(B) I, II, III, and V
(C) I, II, IV, and V
(D) I, III, IV, and V

82. Which Alankar is characterized by excessive exaggeration that surpasses normal worldly limits?
(A) Atisayokti
(B) Upma
(C) Shlesh
(D) Yamak

83. Match List I with List II:
List I: (Alankars)
P. Virodhavas
Q. Atisayokti
R. Bharantiman
S. Uttprechha
List II: (Examples/Definitions)
1. "The river of blood flowed in the battlefield."
2. Mistaking a rope for a snake and reacting.
3. Apparent contradiction that is resolved on deeper thought.
4. "It is as if the moon has descended to the earth."
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-1, S-2
(D) P-2, Q-4, R-3, S-1

84. "She is burning in the cold fire of separation." Which Alankar is present in this phrase?
(A) Upma
(B) Anuprash
(C) Yamak
(D) Virodhavas

85. What resolves the apparent contradiction in a 'Virodhavas' Alankar?
(A) Deleting the contradictory words
(B) Translating the poem to prose
(C) Deeper, contextual understanding of the meaning
(D) Reading the poem backwards

86. Which of the following is a structural element of poetry related strictly to rhythm and meter?
(A) Sabd Shakti
(B) Chhand
(C) Kavya Dosh
(D) Rasa

87. Identify the incorrect statement regarding 'Chhand' (Meter).
(A) It provides structural discipline to poetry.
(B) It is divided into Matrik (moraic) and Varnik (syllabic) types.
(C) It dictates the arrangement of long and short syllables.

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2. Focuses on a single episode of a hero's life
3. Lyrical poem meant to be sung
4. Performance text utilizing actors

(A) P-3, Q-2, R-4, S-1
(B) P-2, Q-3, R-1, S-4
(C) P-4, Q-1, R-3, S-2
(D) P-3, Q-4, R-2, S-1

9. Which of the following is an exception to the traditional forms of visual poetry (Drishya Kavya)?
(A) Nataka (Play)
(B) Prahasana (Farce)
(C) Mahakavya (Epic)
(D) Ekanki (One-act play)

10. How does 'Kavita' primarily differ from prose?
(A) Use of meter, rhythm, and heightened emotion
(B) Total absence of any specific narrative structure
(C) Exclusive focus on chronicling historical events
(D) Intentional avoidance of all symbolic language

11. Given below are two statements:
Statement I: Feelings (Bhava) are the psychological basis of aesthetic experience in literature.
Statement II: Without Bhava, the realization of Rasa is impossible in Indian poetics.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

12. Which literary form is broadly classified as 'Shravya Kavya' (auditory poetry) rather than 'Drishya Kavya' (visual poetry)?
(A) Drama
(B) Khand Kavya
(C) Short Play
(D) One Act Play

13. Consider the following statements about 'Geet' (Lyric/Song):
I. It is highly objective and narrative in nature.
II. It expresses personal emotions of the poet.
III. It is characterized by musicality and rhythm.
IV. It typically spans a vast, epic-scale storyline.
Which of the above statement(s) is/are correct?
(A) I and II
(B) III and IV
(C) II and III
(D) I and IV

14. What is the defining characteristic of a 'Khand Kavya'?
(A) Portrayal of a protagonist's entire lifespan
(B) Collection of various unrelated short stories
(C) Purely dramatic form written in formal prose
(D) Portrayal of a partial life episode

15. Arrange the typical evolutionary phases of literary forms in the correct logical sequence of their historical prominence:
I. Oral Vedic Chants (Shruti)
II. Classical Sanskrit Epics (Mahakavya)
III. Modern Prose and Novels
IV. Medieval Bhakti Lyric Poetry (Geet/Pad)
Which of the following represents the correct sequence?
(A) I, II, IV, III
(B) II, I, III, IV
(C) I, IV, II, III
(D) IV, I, II, III

16. The concept of 'Subject matter' in literature primarily refers to:
(A) Choice of font and typography used in printing
(B) Underlying themes and explored topics
(C) General critical reception of the literary work
(D) Grammatical rules strictly followed by authors

17. Identify the incorrect pair regarding literary forms and their medium.
(A) Drama - Performative action
(B) Essay - Theatrical dialogue
(C) Novel - Extended prose fiction
(D) Story - Brief prose narrative

18. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Drama is classified as Drishya Kavya in Indian aesthetics.
Reason (R): It relies on visual presentation and acting (Abhinaya) to convey meaning.

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3. 15 Syllables (Varnas)
4. 13 and 11 Matras alternating

(A) P-4, Q-2, R-3, S-1
(B) P-2, Q-4, R-1, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

99. Which poetic element relates to the pause taken while reciting a verse?
(A) Gati
(B) Tuk
(C) Yati
(D) Matra

100. The continuous flow or rhythm in reading poetry is termed:
(A) Yati
(B) Varna
(C) Pada
(D) Gati

101. Which of the following is considered the primary function of literature in the context of 'Samaalochana' (Criticism)?
(A) Financial profit
(B) Lexicographical indexing
(C) Moral and aesthetic evaluation
(D) Grammatical policing

102. Identify the correct pair regarding literary criticism.
(A) Prescriptive criticism - Merely summarizes the plot
(B) Descriptive criticism - Analyzes how a text is constructed
(C) Historical criticism - Ignores the author's background
(D) Structuralism - Focuses solely on the author's biography

103. Consider the following statements on 'Geet' as a structural form:
I. It is meant to be sung.
II. It emphasizes emotional intensity.
III. It requires complex multi-layered plots.
IV. It often employs a repeating refrain (Sthayi).
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, II, and IV

104. Which of the following works is a notable example of a 'Khand Kavya'?
(A) Meghaduta
(B) Ramcharitmanas
(C) Mahabharata
(D) Kamayani

105. Arrange the following steps of literary criticism in a logical methodological order:
I. Analysis of structural elements
II. Initial close reading of the text
III. Final evaluation and judgment
IV. Contextualizing within historical/literary background
Which of the following represents the correct sequence?
(A) II, I, IV, III
(B) I, II, III, IV
(C) II, IV, I, III
(D) IV, II, I, III

106. In the structure of a standard Drama (Nataka), what is the function of the 'Prastavana' (Prologue)?
(A) To resolve the main conflict
(B) To introduce the play, playwright, and setting
(C) To list the grammatical flaws of the actors
(D) To serve as an intermission

107. Identify the incorrect statement about 'One Act Play' (Ekanki).
(A) It contains a single central episode.
(B) It aims at a unified aesthetic effect.
(C) The conflict is introduced and resolved swiftly.
(D) It requires a vast number of characters and settings.

108. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): The 'Novel' is often described as the epic of the modern world.
Reason (R): It replaced traditional epics by depicting expansive, realistic societal panoramas rather than mythic heroes.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.

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4. Utsaha (Energy/Enthusiasm)

(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

129. Which of the following is an involuntary physical response (Sattvika Anubhava) in Rasa theory?
(A) Speaking loudly
(B) Fleeing from a scene
(C) Sweating (Sveda)
(D) Waving hands

130. How many Sattvika Anubhavas are traditionally recognized?
(A) 4
(B) 8
(C) 16
(D) 33

131. Given below are two statements:
Statement I: In the concept of Sadharni Karan, characters lose their particular historical identity and become universal representatives of human emotion.
Statement II: This allows a reader to feel the same emotions despite temporal and cultural distances.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

132. What is the role of a 'Sahrudaya' in Indian Kavya Shastra?
(A) A sympathetic, aesthetically sensitive reader/spectator
(B) The publisher of the poem
(C) A hostile critic
(D) The antagonist in a drama

133. Consider the following statements about 'Kavya Guna':
I. They are the inherent properties of Rasa.
II. They are compared to virtues like heroism in a human soul.
III. Traditional theories often reduce the numerous Gunas to three primary ones.
IV. Kavya Gunas are synonymous with Kavya Dosh.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) II, III, and IV
(C) I, II, and III
(D) I, III, and IV

134. Which combination of letters is generally avoided when aiming for 'Madhurya Guna'?
(A) Soft consonants like 'm', 'n', 'l'
(B) Vowels like 'a', 'i', 'u'
(C) Short syllables
(D) Harsh consonants and conjuncts like 'T', 'Th', 'D', 'Dh'

135. Arrange the following developments of the 'Alankar' concept in correct chronological sequence based on their chief exponents:
I. Emphasizing Alankar as essential to poetry.
II. Elaborating on specific Alankars.
III. Subordinating Alankar to the concept of Dhvani.
IV. Synthesizing Alankar within a comprehensive poetic framework.
Which of the following represents the correct sequence?
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) IV, III, II, I

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136. Which Kavya Dosh occurs when the intended meaning is logically impossible or contrary to the laws of nature?
(A) Gramya
(B) Vidya-viruddha
(C) Hatavritta
(D) Dushkramatva

137. Identify the incorrect statement regarding 'Anuprash' Alankar.
(A) It involves the repetition of consonant sounds.
(B) It involves the repetition of vowel sounds only.
(C) The similarity of sound must occur even if vowels differ.
(D) It creates musicality in the verse.

138. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Yamak Alankar requires the

(A) I, II, and III
(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and IV

119. In Indian Kavya Shastra, the doctrine of 'Sabd Shakti' implies that:
(A) Words are inherently meaningless.
(B) Only long words have meaning.
(C) Words have different capacities to convey diverse layers of meaning.
(D) Grammar is irrelevant to meaning.

120. Which term is used for the direct, dictionary meaning of a word?
(A) Vachyartha
(B) Lakshyartha
(C) Vyangyartha
(D) Dhvanyartha

121. What kind of meaning is generated by Vyanjana Sabd Shakti?
(A) Vachyartha
(B) Lakshyartha
(C) Mukhyartha
(D) Vyangyartha (Suggested meaning)

122. Given below are two statements:
Statement I: Lakshana Sabd Shakti operates only when the primary meaning (Vachyartha) is hindered.
Statement II: There must be a relationship between the primary meaning and the secondary meaning for Lakshana to work.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

123. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Vyanjana is considered the highest form of Sabd Shakti by Dhvani theorists.
Reason (R): It evokes Rasa, which cannot be directly named or described, but only suggested.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

124. "He is a lion in the battlefield." This sentence relies on which Sabd Shakti to convey courage?
(A) Abhidha
(B) Lakshana (Gauni)
(C) Vyanjana
(D) Tatparya

125. The realization of Rasa is described as 'Brahmananda Sahodara'. What does this mean?
(A) It is inferior to worldly pleasure.
(B) It is a source of physical pain.
(C) It is akin to the supreme bliss of realizing the ultimate reality.
(D) It is an illusion created by demons.

126. Consider the following factors involved in Rasa Nirupan:
I. Sthayi Bhava is the dormant emotion in the reader's heart.
II. Alambana Vibhava is the object/person that awakens the emotion.
III. Uddipana Vibhava is the environment that enhances the emotion.
IV. Anubhava includes physical responses like crying or smiling.
V. Sanchari Bhava is a permanent emotional state.
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, III, and IV

127. If a poet describes a dark, lonely forest and howling winds to enhance the feeling of fear, what kind of Vibhava is being used?
(A) Uddipana Vibhava
(B) Alambana Vibhava
(C) Sattvika Anubhava
(D) Vyabhichari Bhava

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128. Match List I with List II:
List I: (Rasas)
P. Vira (Heroic)
Q. Bhayanaka (Terrifying)
R. Bibhatsa (Disgusting)
S. Adbhuta (Wondrous)
List II: (Sthayi Bhavas)
1. Bhaya (Fear)
2. Jugupsa (Disgust)
3. Vismaya (Astonishment)

(D) Dhvanyaloka

193. Match List I with List II:
List I: (Matrik Meters)
P. Doha
Q. Chaupai
R. Sortha
S. Rola
List II: (Structure)
1. 11, 13 alternating matras
2. 16 matras per line
3. 24 matras per line
4. 13, 11 alternating matras
(A) P-4, Q-2, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

194. Which poetic form primarily uses 'Sabda Chitra' to enhance its narrative?
(A) Academic Essays
(B) One Act Plays
(C) Modern descriptive poetry and sketches
(D) Grammar textbooks

195. What is the essential difference between 'Aalochana' and 'Samaalochana'?
(A) Aalochana focuses only on faults; Samaalochana evaluates both merits and demerits equitably.
(B) Aalochana is for prose; Samaalochana is for poetry.
(C) Aalochana is a western concept; Samaalochana is an Indian concept.
(D) There is no difference; they are strictly interchangeable.

196. Given below are two statements:
Statement I: 'Kavita' (Poetry) traditionally relies on Chhand (Meter) to create musicality.
Statement II: Modern 'Kavita' strictly rejects any form of rhythm or internal musicality.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

197. Which structural element is indispensable to a Drama but not strictly required in a Novel?
(A) Dialogue (Samvad) for the entire exposition
(B) Plot (Kathanak)
(C) Characterization (Charitra Chitran)
(D) Setting (Deshkal)

198. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): The One Act Play (Ekanki) demands strict adherence to the unities of time, place, and action.
Reason (R): Its short duration restricts the portrayal of sprawling, multi-locational, and multi-generational narratives.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

199. Which of the following is considered a subjective literary form?
(A) News Report
(B) Scientific Treatise
(C) Lyric (Geet)
(D) Historical Biography (Jivni)

200. Consider the following regarding the 'Novel' form:
I. It developed significantly with the advent of the printing press.
II. It allows for polyphony (multiple voices and perspectives).
III. It must always end in a tragedy.
IV. It is limited to a single continuous setting.
Which of the above statement(s) is/are correct?
(A) I and II
(B) II and III
(C) III and IV
(D) I and IV

201. Which literary concept deals with identifying the exact emotional landscape that a reader shares with a character?
(A) Sadharni Karan
(B) Sabd Shakti
(C) Alankar
(D) Chhand

202. What is a 'Sanchari Bhava' also known as?
(A) Sthayi Bhava
(B) Vyabhichari Bhava
(C) Uddipana Vibhava

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repetition of a word with a different meaning each time.
Reason (R): If the repeated word has the same meaning, it is merely a repetition (Punarukti) and not Yamak.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

139. In the context of 'Shlesh' Alankar, what does the word 'Shlesh' literally mean?
(A) To separate
(B) To exaggerate
(C) To embrace or stick together
(D) To doubt

140. Which of the following Alankars depends entirely on the tone of voice (Kaku) or the splitting of words to derive a different meaning?
(A) Vakrokti
(B) Upma
(C) Rupak
(D) Anuprash

141. Consider the following statements about 'Upma':
I. Purnopama contains all four elements of a simile.
II. Luptopama is missing one or more elements.
III. The Upameya is the subject that is being compared.
IV. 'Sadharana Dharma' is the common quality shared by the two.
V. It is a fundamental Arthalankar from which many others are derived.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, III, and V

142. When a poet says "The lotus-face of the maiden," which Alankar is predominantly used?
(A) Upma
(B) Rupak
(C) Yamak
(D) Shlesh

143. Match List I with List II:
List I: (Alankars of confusion/imagination)
P. Bharantiman
Q. Sandeh
R. Uttprechha
S. Atisayokti
List II: (Key indicative words/features)
1. Ki, ya, athva (Or)
2. Manu, janu, manahu (As if)
3. Action taken based on illusion
4. Crossing the boundaries of worldly reality
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-1, S-2
(D) P-2, Q-4, R-3, S-1

144. In which Alankar is the Upameya (subject) completely denied or concealed to establish the Upamana? (e.g., "This is not a face, but the moon.")
(A) Apahnuti
(B) Rupak
(C) Upma
(D) Virodhavas

145. Given below are two statements:
Statement I: In Atisayokti Alankar, the description is exaggerated to such an extent that it defies logic.
Statement II: Atisayokti is considered a flaw (Dosh) in all forms of poetry.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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146. "Ya anuragi chitt ki, gati samujhe nahi koi. Jyo jyo bude shyam rang, tyo tyo ujjwal hoi." (The more it drowns in the dark color, the brighter it gets). Which Alankar is used?
(A) Upma
(B) Virodhavas
(C) Anuprash
(D) Yamak

147. What is the minimum requirement to form a complete 'Chhand' stanza in classic poetry?
(A) One line (Charana)
(B) Four lines or quarters (Charanas)
(C) Ten lines
(D) No specific requirement

171. Which Kavya Guna is associated with a swift, widespread understanding of meaning, much like fire spreading through dry grass?
(A) Madhurya
(B) Ojas
(C) Prasada
(D) Sukumarya

172. Identify the correct statement regarding 'Ojas Guna'.
(A) It relies on simple, uncompounded words.
(B) It aims to melt the heart with sweetness.
(C) It is strictly avoided in Vira Rasa.
(D) It evokes excitement, energy, and brilliance.

173. What is a 'Gramya Dosh' in poetry?
(A) Using rustic, unrefined, or vulgar language in a serious context
(B) Using overly complex philosophical terms
(C) Using exact repetitions of a stanza
(D) Using purely Sanskrit vocabulary

174. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Kavya Dosh hinders the aesthetic experience of the reader.
Reason (R): They disrupt the flow of meaning and the realization of Rasa, pulling the reader's attention to structural or linguistic errors.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

175. In Alankar Shastra, what does the term 'Upameya' signify?
(A) The object to which something is compared
(B) The subject that is being described or compared
(C) The poetic meter
(D) The author of the poem

176. Which of the following best defines 'Upamana'?
(A) The subject of comparison
(B) The common attribute
(C) The standard or object of comparison
(D) The word implying comparison

177. "Her face is like the moon." In this sentence, what is the 'Vachaka Shabda'?
(A) Her face
(B) Moon
(C) is
(D) like

178. Consider the following statements about 'Anuprash' Alankar:
I. Chhekanuprash involves a single repetition of a consonant cluster.
II. Vrittyanuprash involves multiple repetitions of a consonant.
III. Latanuprash repeats a whole word or phrase with a change in overall purport (Tatparya).
IV. It solely depends on the meaning of words.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

179. If a sentence has "Nav-jeevan do ghanshyam hamein," where 'Ghanshyam' means both 'dark cloud' and 'Lord Krishna', which Alankar is operating?
(A) Yamak
(B) Upma
(C) Shlesh
(D) Atisayokti

180. How is 'Rupak' different from 'Upma'?
(A) Rupak establishes total identity between Upameya and Upamana; Upma merely states similarity.
(B) Rupak uses 'like' or 'as', Upma does not.
(C) Rupak is a Sabdalankar; Upma is an Arthalankar.
(D) Rupak is a meter; Upma is a figure of speech.

181. In 'Vakrokti', when the listener deliberately misinterprets the speaker's words based on a pun (Shlesh), it is called:
(A) Kaku Vakrokti
(B) Upma Vakrokti
(C) Yamak Vakrokti
(D) Shlesh Vakrokti

182. Given below are two statements:
Statement I: Sandeh Alankar ends with a resolution of doubt.

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Dosh.
IV. It helps readers understand the depth of a literary text.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

161. In the context of Sabd Shakti, 'Tatparya' is proposed by which philosophical school?
(A) Naiyayikas
(B) Buddhists
(C) Mimamsakas
(D) Jains

162. What does 'Tatparya' signify?
(A) The synthesized, holistic meaning of a complete sentence
(B) The literal meaning of a single word
(C) A grammatical error
(D) A poetic meter

163. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Without Abhidha, neither Lakshana nor Vyanjana can function.
Reason (R): The primary meaning must be grasped first before secondary or suggested meanings can be derived.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

164. The concept of 'Rasa' in literature is fundamentally:
(A) Intellectual
(B) Grammatical
(C) Historical
(D) Experiential and emotive

165. Which of the following is NOT one of the original eight Rasas mentioned by Bharata Muni?
(A) Shringara
(B) Shanta
(C) Vira
(D) Raudra

166. Who established 'Shanta Rasa' as the ninth Rasa?
(A) Bharata Muni
(B) Bhamaha
(C) Abhinavagupta (and Udbhata)
(D) Dandin

167. Consider the following regarding the Sthayi Bhava 'Rati':
I. It is the basis of Shringara Rasa.
II. It involves feelings of love and affection.
III. It can be depicted in union (Sambhoga) or separation (Vipralambha).
IV. It is the basis of Raudra Rasa.
V. It was introduced in the 20th century.
Which of the above statement(s) is/are correct?
(A) II, III, and IV
(B) I, III, and V
(C) I, II, and IV
(D) I, II, and III

168. Match List I with List II:
List I: (Literary Elements)
P. Embellishment/Figure of Speech
Q. Generalization of Emotion
R. Permanent Emotion
S. Poetic Flaw
List II: (Indian Poetics Term)
1. Sthayi Bhava
2. Kavya Dosh
3. Alankar
4. Sadharni Karan
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-1, R-4, S-2

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169. What is 'Pratibha' in the context of creating literature?
(A) The poet's innate creative genius or intuition
(B) The physical manuscript
(C) The financial sponsor of the poet
(D) The critical review of a book

170. According to traditional Indian poetics, what are the three causal factors (Hetu) of Kavya?
(A) Rasa, Guna, Alankar
(B) Pratibha, Vyutpatti, Abhyasa
(C) Abhidha, Lakshana, Vyanjana
(D) Doha, Chaupai, Sortha

148. Consider the following pairs of Chhand and their Matra counts:
I. Chaupai - 16 Matras
II. Doha - 13, 11 Matras
III. Sortha - 11, 13 Matras
IV. Rola - 24 Matras
Which of the above statement(s) is/are correct?
(A) I and II only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, II, III, and IV

149. Which of the following is a characteristic of 'Samaalochana' as opposed to mere reading?
(A) Passive consumption of text
(B) Copying the text verbatim
(C) Active analysis, interpretation, and judgment
(D) Ignoring the structural elements

150. What does 'study of structural forms' in literature primarily entail?
(A) Focusing on the personal biography of the writer
(B) Calculating the total financial costs of printing
(C) Translating diverse texts into different languages
(D) Analyzing how genres organize language for meaning

151. Which term in Indian Kavya Shastra denotes the harmonious blending of meaning and word?
(A) Sahitya
(B) Vyakaran
(C) Nirukta
(D) Chhand

152. According to Bhamaha, what defines poetry?
(A) "Vakyam Rasatmakam Kavyam"
(B) "Shabdarthau sahitau kavyam"
(C) "Riti Atma Kavyasya"
(D) "Dhvanir Atma Kavyasya"

153. Which scholar defined poetry as "Vakyam Rasatmakam Kavyam" (A sentence steeped in Rasa is poetry)?
(A) Bhamaha
(B) Kuntaka
(C) Vishwanatha
(D) Vamana

154. Identify the correct pair regarding literary forms.
(A) Aalochana - Fiction
(B) Khand Kavya - Prose essay
(C) Sabda Chitra - Epic poetry
(D) Jivni - Historical truth

155. Which element ensures the unity of action in a Drama?
(A) A central conflict resolved by the protagonist
(B) Multiple unrelated subplots
(C) Frequent shifts in time and space
(D) Absence of any antagonist

156. In a Novel, the 'setting' is essential because:
(A) It dictates the poetic meter.
(B) It grounds the characters in a specific time, place, and social milieu.
(C) It replaces the need for dialogue.
(D) It makes the novel shorter.

157. Given below are two statements:
Statement I: The Short Story often starts close to the climax to maintain brevity.
Statement II: A Short Story allows for the detailed development of dozens of characters.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

158. What is the fundamental tone of a 'Lyric' (Geet)?
(A) Objective and historical
(B) Didactic and instructional
(C) Subjective and emotional
(D) Satirical and mocking

159. Which of the following is an essential feature of a successful 'Reportaz'?
(A) Complete elimination of the author's perspective
(B) Use of strict Chhand like Malini
(C) A focus on mythological gods
(D) Engaging narrative based on factual events

160. Consider the following statements regarding 'Samichha' (Review/Criticism):
I. It requires an objective analytical framework.
II. It assesses the aesthetic and thematic value of a work.
III. It avoids looking at Kavya Guna and Kavya

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Statement II: Bharantiman Alankar involves acting upon a false resolution.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

183. Match List I with List II:
List I: (Alankars)
P. Virodhavas
Q. Atisayokti
R. Bharantiman
S. Uttprechha
List II: (Key Example/Indicator)
1. "The arrows hadn't left the bow, but the enemies fell."
2. "Kaali ghata ka ghamand ghata."
3. "Sweet sorrow."
4. "It seemed as if the sky was falling."
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

184. "Charan kamal bandau hari rai." (I bow to the lotus-feet of the Lord). This is an example of:
(A) Upma
(B) Rupak
(C) Shlesh
(D) Yamak

185. Which Alankar is used when an object is vividly imagined to be another using words like 'manu', 'janu'?
(A) Bharantiman
(B) Atisayokti
(C) Uttprechha
(D) Apahnuti

186. Which structural element determines the rhythmic cycle in a 'Matrik Chhand'?
(A) The number of lines
(B) The specific sequence of syllables (Ganas)
(C) The subject matter
(D) The count of short and long vowel weights (Matras)

187. In Matrik Chhand counting, a short vowel (Hrasva) is given how many matras?
(A) 1
(B) 2
(C) 3
(D) 4

188. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Long vowels (Dirgha) like 'aa', 'ee', 'oo' are counted as two matras.
Reason (R): They take twice the time to pronounce compared to short vowels.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

189. A 'Gana' in Varnik Chhand consists of how many syllables?
(A) 2
(B) 3
(C) 4
(D) 5

190. How many total 'Ganas' (groups of three syllables) exist in classical prosody (Chhand Shastra)?
(A) 4
(B) 6
(C) 8
(D) 10

191. Consider the following statements regarding the 'Yamatanesabhala' (Ya Ma Ta Ra Ja Bha Na Sa) formula:
I. It is a mnemonic to remember the 8 Ganas.
II. 'Ya' stands for Yagana.
III. It applies to Matrik Chhands.
IV. It helps determine the sequence of Laghu (short) and Guru (long) syllables.
V. It was created in the 20th century.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) II, III, and V
(C) I, III, and IV
(D) I, II, and III

192. Which text is considered the foundational treatise on Chhand (Meter)?
(A) Natya Shastra
(B) Chhanda Sutra (by Pingala)
(C) Kavyadarsa

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(D) A is false but R is true.

109. What is a key characteristic of a 'Story' (Kahani) compared to a 'Novel' (Upanyas)?
(A) Lack of a climax
(B) Employment of multiple lengthy subplots
(C) Limitation to a single impression or effect
(D) Absence of any characters

110. Which prose form relies most heavily on the author's personal viewpoint, logic, and discursive style?
(A) Drama
(B) Novel
(C) Khand Kavya
(D) Essay (Nibandh)

111. Consider the following statements regarding 'Reportaz':
I. It originated from the French word 'Reportage'.
II. It gained prominence during significant historical events like World War II.
III. It blends journalistic fact with literary narrative.
IV. It is entirely fictional.
V. It is a recognized genre for writers who document events with a literary style.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

112. In the context of the nature of criticism, the term 'Swaroop' refers to:
(A) The physical binding of a text
(B) The nature, form, and character of criticism
(C) The financial budget of a publication
(D) The literal meaning of a single word

113. Match List I with List II:
List I: (Criticism Concepts)
P. Theoretical Criticism
Q. Practical Criticism
R. Historical Criticism
S. Comparative Criticism
List II: (Descriptions)
1. Analyzes a text without historical context
2. Establishes principles and rules of literature
3. Evaluates texts across different languages/ cultures
4. Studies a text within its socio-cultural timeline
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

114. 'Sabda Chitra' (Pen Portrait) shares the most structural similarity with which visual art form?
(A) Abstract sculpture
(B) Architectural drafting
(C) Portrait painting
(D) Moving cinema

115. Given below are two statements:
Statement I: Jivni (Biography) demands strict adherence to factual truth while employing literary grace.
Statement II: A biographer is allowed to invent historical facts to make the Jivni more entertaining.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

116. What differentiates 'Kavya' (in its broader sense) from the specific concept of 'Poetry'?
(A) Kavya can encompass both verse (Padya) and artistic prose (Gadya).
(B) Kavya applies exclusively to metrical verses.
(C) Kavya strictly forbids the use of metaphors.
(D) Kavya is only used for scientific texts.

117. Which of the following is NOT an accepted division of Kavya based on its physical form (Swaroop)?
(A) Gadya (Prose)
(B) Padya (Poetry)
(C) Champu (Mixed Prose and Poetry)
(D) Chhand (Meter)

118. Consider the following statements regarding 'Champu Kavya':
I. It is a mixture of prose and poetry.
II. It is entirely devoid of Rasa.
III. It utilizes the strengths of both Gadya and Padya.
IV. It is considered a subset of Shravya Kavya.
Which of the above statement(s) is/are correct?

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(D) Sattvika Anubhava

203. Which of the following is an example of an Uddipana Vibhava for Shringara Rasa?
(A) The lover (Alambana)
(B) Tears of joy (Anubhava)
(C) A pleasant spring breeze and a blooming garden
(D) Feeling of anxiety (Sanchari Bhava)

204. Match List I with List II:
List I: (Kavya Guna)
P. Madhurya
Q. Ojas
R. Prasada
S. Samadhi (in some traditions)
List II: (Corresponding feature/Rasa)
1. Clarity and immediate comprehension
2. Sweetness, suited for Shringara
3. Brilliance, suited for Raudra and Vira
4. Concentration of mind
(A) P-2, Q-3, R-1, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-1, R-4, S-2
(D) P-2, Q-4, R-3, S-1

205. Arrange the following elements as they appear in the process of aesthetic realization (Rasa) from textual trigger to final experience:
I. Vibhava (Stimulus)
II. Sthayi Bhava (Dormant Emotion awakened)
III. Anubhava & Sanchari Bhava (Reactions and transient feelings)
IV. Rasa (Final Aesthetic Bliss)
Which of the following represents the correct sequence?
(A) I, II, III, IV
(B) I, III, II, IV
(C) II, I, III, IV
(D) III, I, II, IV

206. Which Dosh occurs when the syntax or grammatical structure of a sentence is violated?
(A) Chyutasamskara
(B) Gramya
(C) Apratita
(D) Klishtha

207. Identify the incorrect statement regarding 'Virodhavas' Alankar.
(A) It presents a real, unsolvable logical contradiction.
(B) The contradiction is only apparent.
(C) The deeper meaning resolves the contradiction.
(D) It adds a striking aesthetic appeal to the poetry.

208. Given below are two statements:
Statement I: In 'Atisayokti', the description deliberately crosses the bounds of realistic probability.
Statement II: This exaggeration aims to emphasize a specific emotional or qualitative magnitude.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

209. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): 'Reportaz' relies heavily on the writer's immediate sensory experience of an event.
Reason (R): It is fundamentally a descriptive account of a real event presented with literary flair and personal insight.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

210. The concept of 'Bases of Poetic Forms' primarily includes:
(A) Only the financial viability of printing
(B) Medium (Prose/Verse/Drama) and Subject Matter (Theme/Emotion)
(C) The political affiliation of the author
(D) The physical size of the book

211. Consider the following statements about 'Essay' (Nibandh):
I. It is an exploration of a specific subject.
II. It always strictly avoids personal opinion.
III. It can be reflective, narrative, or descriptive.
IV. It is usually written in verse.
V. It aims for a logical progression of ideas.
Which of the above statement(s) is/are correct?
(A) II, IV, and V

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comprehensive study of structural forms remains heavily dependent on these established critical practices. While Aalochana scrutinizes exactly how structural forms dictate meaning, Samichha provides a holistic structural overview, making the mastery of samaalochana ke swaroop absolutely imperative for academic literary analysis.

Based on the above source, attempt the following five questions.

271. What is the primary analytical focus of the interpretative practice known as Samichha?
(A) Exposing potential conceptual flaws and the underlying thematic frameworks of the text
(B) Dictating the specific structural nature and the methodology of critical inquiry itself
(C) A meticulous assessment of inherent characteristics and core literary elements
(D) Scrutinizing exactly how specific structural forms dictate meaning within a text

272. How does Aalochana structurally differ from Samichha in literary evaluation?
(A) It focuses on providing a highly balanced, holistic and comprehensive review of text characteristics
(B) It is an investigative approach that dissects forms to expose flaws and frameworks
(C) It serves as the broader organizing concept that dictates the critical inquiry methodology
(D) It entirely avoids dissecting structural forms to maintain the text's inherent mystery

273. What functional role does the domain of samaalochana ke swaroop serve?
(A) It exclusively provides a holistic and comprehensive assessment of a text's literary elements
(B) It acts solely as a critically investigative approach to expose underlying thematic frameworks
(C) It prevents scholars from applying specific theoretical lenses during a systematic evaluation
(D) It dictates the specific structural nature and theoretical methodology of critical inquiry

274. According to the passage, what specific outcome does Aalochana seek when scrutinizing structural forms?
(A) To determine exactly how structural forms dictate meaning within the text
(B) To dictate the standard theoretical methodology of literary inquiry
(C) To provide a meticulous, highly balanced review of literary elements
(D) To ensure scholars can avoid dissecting underlying thematic frameworks

275. Why is the mastery of samaalochana ke swaroop deemed absolutely imperative?
(A) Because it guarantees that a text is entirely free from any potential conceptual flaws
(B) Because it functions as a substitute for both the Samichha and Aalochana frameworks
(C) Because it allows scholars to apply appropriate theoretical lenses during analysis
(D) Because it forces the text to align exclusively with historical rather than structural forms

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Direction : Please read the following source carefully.

Within the complex theoretical framework of Indian kavya sastra, the critical concept of sabd Shakti remains paramount for systematically analyzing exactly how meaning is generated and successfully transmitted through poetic language. A closely focused academic study on sabd Shakti reveals that it fundamentally serves as the primary mechanism governing the inherent expressive power of any specific word within a literary text. The rigorous theoretical application of Indian kavya sastra explicitly requires scholars to systematically evaluate diverse texts entirely based on this unique linguistic potency. Sabd Shakti precisely dictates whether a given word operates purely on a primary, literal level, or if it expansively extends into secondary, metaphorical, or highly suggestive dimensions of meaning. A detailed case analysis of classical verses conclusively demonstrates that the true overall aesthetic value of a text depends heavily upon the sophisticated manipulation of sabd Shakti. Without a robust, comprehensive understanding of how sabd Shakti functions strictly within the parameters of Indian kavya sastra, the deeper, more profound layers of literary interpretation remain completely inaccessible to the analytical reader.

Based on the above source, attempt the following five questions.

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(B) Sadharana Dharma
(C) Sthayi Bhava
(D) Guna

222. When a poet says, "The moon is a beautiful face," reversing the usual comparison, which Alankar is used?
(A) Upma
(B) Rupak
(C) Pratip (Reverse Simile)
(D) Yamak

223. Match List I with List II:
List I: (Rasa)
P. Shringara
Q. Raudra
R. Vira
S. Bibhatsa
List II: (Deity according to Natya Shastra)
1. Rudra
2. Vishnu
3. Mahakala
4. Indra
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-1, S-2
(D) P-2, Q-4, R-1, S-3

224. Which Chhand is characterized by a specific sequence of two Naganas, one Magana, and two Yaganas totaling 15 syllables per line?
(A) Mandakranta
(B) Shikharini
(C) Vasantatilaka
(D) Malini

225. Given below are two statements:
Statement I: Mandakranta Chhand consists of 17 syllables with pauses (Yati) at 4, 6, and 7 syllables.
Statement II: Classical poetic works often utilize the Mandakranta meter for slow, rhythmic movement.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

226. What distinguishes a 'One Act Play' from a 'Short Play'?
(A) One Act Play maintains unities in a single act; Short Play may use multiple scenes.
(B) A One Act Play is an epic in prose, while a Short Play is in verse.
(C) There is no structural difference.
(D) A Short Play does not require actors.

227. Identify the incorrect statement regarding 'Samaalochana'.
(A) It involves critical analysis.
(B) It evaluates the stylistic choices of the author.
(C) It assesses the underlying themes.
(D) It ignores the text's structural forms completely.

228. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): 'Jivni' (Biography) must balance historical accuracy with literary aesthetic.
Reason (R): If it lacks literary aesthetic, it becomes a mere data sheet; if it lacks accuracy, it becomes a novel.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

229. Consider the following statements about 'Sabd Shakti':
I. Abhidha directly points to a conventional object.
II. Lakshana requires an obstruction of the primary meaning.
III. Vyanjana is entirely dependent on grammatical rules.
IV. Dhvani theory elevates Vyanjana as the soul of poetry.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, II, and IV
(D) I, III, and IV

230. Which term refers to the flaw of using words that are harsh to the ear, disrupting the melodic flow of a poem?
(A) Klishtha
(B) Gramya
(C) Chyutasamskara

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(D) Shruti-katu

231. "A character enters the dark forest. The moonlight casts shadows. They mistake a moving vine for a serpent and react." Which Alankar represents this psychological moment?
(A) Bharantiman
(B) Sandeh
(C) Rupak
(D) Virodhavas

232. Arrange the chronological order of the emergence of these broad structural forms:
I. Vedic Hymns (Shruti/Geet)
II. Sanskrit Epics (Mahakavya)
III. Modern Print Novel (Upanyas)
IV. Classical Drama (Nataka)
Which of the following represents the correct sequence?
(A) I, II, IV, III
(B) II, I, III, IV
(C) I, IV, II, III
(D) IV, I, II, III

233. Match List I with List II:
List I: (Forms)
P. Story
Q. Novel
R. Essay
S. Criticism
List II: (Indian Term)
1. Upanyas
2. Nibandh
3. Kahani
4. Aalochana
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

234. Which Alankar relies on the clever use of a pun, where a single word yields multiple meanings simultaneously?
(A) Upma
(B) Yamak
(C) Anuprash
(D) Shlesh

235. Given below are two statements:
Statement I: 'Kavya Dosh' are universally fatal to all forms of literature.
Statement II: Sometimes a Kavya Dosh in one context (e.g., harsh words in love poetry) can become a Guna in another context (e.g., harsh words in heroic poetry).
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

236. The foundational element 'Feelings' (Bhava) in literature is categorized primarily into:
(A) Chapters and Verses
(B) Fiction and Non-fiction
(C) Metrical and Free Verse
(D) Sthayi and Sanchari

237. Which concept explains how an audience can feel fear when watching a play, yet still derive aesthetic pleasure?
(A) Sadharni Karan
(B) Kavya Dosh
(C) Sabdalankar
(D) Abhidha

238. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): 'Doha' is highly suitable for didactic and aphoristic poetry.
Reason (R): Its short, crisp 13-11 matra structure allows for the concise delivery of profound philosophical thoughts.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

239. Identify the correct pair regarding literary criticism.
(A) Samichha - Focuses purely on grammatical errors
(B) Aalochana - Evaluates the overarching artistic and thematic merit
(C) Sabd Shakti - The process of book publishing
(D) Reportaz - Translating ancient texts

240. Consider the following statements about 'Drama' (Nataka):
I. It requires Abhinaya (acting).
II. It is a form of Shravya Kavya.

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III. It has historically been referred to as a vital medium for art and instruction.
IV. It utilizes dialogue to advance the plot.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, II, and IV
(D) I, III, and IV

241. What is the fundamental difference between 'Yamak' and 'Anuprash'?
(A) Anuprash repeats sounds; Yamak repeats words with different meanings.
(B) Anuprash repeats meaning; Yamak repeats sound.
(C) Yamak is a flaw; Anuprash is an embellishment.
(D) There is no difference.

242. Which meter (Chhand) is famously used for lyrical devotional compositions?
(A) Mandakranta
(B) Pad (Lyrical song)
(C) Chaupai
(D) Shikharini

243. Match List I with List II:
List I: (Literary concept)
P. Kavya Guna
Q. Kavya Dosh
R. Alankar
S. Chhand
List II: (Definition)
1. Enhances the beauty of poetry
2. Structural rhythm and meter
3. Qualities that augment Rasa
4. Defects that obstruct Rasa
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

244. "The moon hid its face in the clouds out of shame after seeing her." Which Alankar involves attributing human feelings to non-human entities here?
(A) Upma
(B) Manavikaran (Personification)
(C) Yamak
(D) Shlesh

245. Given below are two statements:
Statement I: The subject matter of literature is strictly limited to human experiences and entirely excludes nature.
Statement II: Nature in literature often acts as an Uddipana Vibhava to enhance human emotions.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

246. Which poetic form primarily focuses on giving a lyrical expression to a single intense emotion?
(A) Mahakavya
(B) Nataka
(C) Upanyas
(D) Geet (Lyric)

247. The concept of balanced criticism implies that criticism should be:
(A) Objective, balanced, and aesthetically sensitive
(B) Biased and personal
(C) Solely negative
(D) Unconcerned with literary form

248. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Chhand represents the rhythmic discipline of poetry.
Reason (R): Meter provides a structural framework that helps in the oral retention and musical recitation of verses.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

249. Identify the incorrect statement regarding the Elements of Literature.
(A) Emotion (Bhava) provides the aesthetic soul.
(B) Mathematical precision is the primary and most vital element.
(C) Imagination (Kalpana) allows for creative expression.
(D) Intellect (Buddhi) provides narrative and structural logic.

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250. Which text provides a comprehensive foundational study of structural forms, Rasa, and elements of dramaturgy?
(A) Natya Shastra
(B) Ramayana
(C) Mahabharata
(D) Panchatantra

Direction : Please read the following source carefully.

In academic discourse, the multifaceted definition of literature encompasses its core structural characteristics and fundamental elements. Literature is fundamentally an expressive medium where the designated subject matter seamlessly intertwines with the intricate domain of human feelings. A theoretical case study analyzing traditional texts reveals that the defining characteristics of literature are not merely aesthetic; rather, they are deeply rooted in how various elements of literature coalesce to convey profound emotional states. The subject matter acts as the foundational framework upon which the narrative is built, while feelings provide the vibrant essence that elevates ordinary text to the realm of literary art. Scholars meticulously examining the core elements of literature note that without the seamless integration of authentic feelings regarding the chosen subject matter, the structural integrity of the text ultimately falters. Thus, any comprehensive definition of literature must explicitly account for this critical symbiotic relationship. In practical literary evaluation, identifying these distinct characteristics requires a highly systematic approach to isolating how the subject matter is articulated through specific textual elements. Ultimately, literature is validated by its inherent capacity to harmonize structured subject matter with dynamic feelings, thereby ensuring that the foundational elements of literature resonate universally across diverse interpretative frameworks.

Based on the above source, attempt the following five questions.

251. According to the passage, what does the multifaceted definition of literature primarily encompass?
(A) The historical origins and the geographical distribution of texts
(B) The core structural characteristics and the fundamental elements
(C) The biographical background and the political views of the author
(D) The commercial viability and the widespread popularity of texts

252. How does the passage describe the relationship between subject matter and feelings in literature?
(A) Subject matter acts as the framework while feelings elevate the text to literary art
(B) Feelings act as the foundational framework while subject matter provides the essence
(C) Subject matter and feelings operate independently to preserve textual integrity
(D) Feelings dominate the structural elements while subject matter remains hidden

253. What occurs when authentic feelings regarding the subject matter are not seamlessly integrated?
(A) The text transitions into a purely historical and factual document
(B) The subject matter naturally evolves into a more complex narrative
(C) The structural integrity of the literary text ultimately falters
(D) The characteristics of the literature become overwhelmingly aesthetic

254. In practical literary evaluation, what is required to identify the distinct characteristics of literature?
(A) A broad generalization of the human feelings expressed within the given literary text
(B) A comparative analysis of the text with non-literary, purely scientific and technical documents
(C) A subjective interpretation based solely on the reader's personal emotional response
(D) A systematic approach to isolating subject matter articulation through specific elements

255. How is literature ultimately validated according to the theoretical case study presented?
(A) By prioritizing the core structural elements over the designated and specific subject matter
(B) By completely separating all dynamic feelings from the foundational framework of the text

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(C) By its capacity to harmonize structured subject matter with dynamic feelings
(D) By relying exclusively on aesthetic principles without addressing any relevant human feelings

Direction : Please read the following source carefully.

An intensive investigation into the underlying bases of poetic forms reveals a rigorously structured hierarchy encompassing distinct literary categories such as Geet, kavya, kavita, and khand kavya. The fundamental bases of poetic forms strictly dictate the rhythm, scale, and overarching thematic focus of the given composition. In a systematic comparative study of these varied forms, kavita consistently emerges as the primary expression of verse, predominantly characterized by its direct lyrical articulation. Conversely, Geet is clearly distinguished by its inherently musical qualities, being specifically structured to be sung and relying heavily on precise rhythmic cadences. As the structural scale of the composition expands, the complexity transitions into the realm of kavya, which traditionally denotes a broader, much more comprehensive poetic endeavor that integrates multiple thematic trajectories. Within this expansive category, khand kavya serves as a highly specialized structural form. A focused case analysis of khand kavya demonstrates that it exclusively centers on a singular, significant episode or isolated fragment of a broader narrative. Consequently, comprehending the bases of poetic forms remains absolutely essential for categorizing these texts accurately across the spectrum of kavita, Geet, kavya, and khand kavya.

Based on the above source, attempt the following five questions.

256. What do the fundamental bases of poetic forms strictly dictate within a composition?
(A) The historical accuracy, authorial intent, and grammatical syntax
(B) The rhythm, scale, and overarching thematic focus of the text
(C) The commercial value, readership demographics, and publication format
(D) The biographical details, political context, and geographical setting

257. Based on the systematic comparative study, how is kavita primarily characterized?
(A) By its consistent reliance on complex, multi-layered and diverse thematic trajectories
(B) By its inherently musical qualities specifically structured and intended to be sung
(C) By its exclusive focus on a singular, significant episode or isolated narrative fragment
(D) By its direct lyrical articulation serving as the primary expression of verse

258. Which distinguishing feature heavily defines the structural form of Geet?
(A) Inherently musical qualities specifically structured to be sung
(B) An expansive scale that integrates multiple thematic trajectories
(C) A focus on direct lyrical articulation without rhythmic cadences
(D) A comprehensive endeavor centered on a singular, significant episode

259. How does the passage differentiate the realm of kavya from lesser structural scales?
(A) It relies entirely on short, precise rhythmic cadences intended for singing
(B) It strictly limits itself to a singular, isolated fragment of a narrative
(C) It denotes a broader, comprehensive endeavor integrating multiple trajectories
(D) It actively avoids thematic complexity in favor of direct lyrical articulation

260. According to the focused case analysis, what is the defining parameter of khand kavya?
(A) It centers on a singular, significant episode or isolated fragment of a narrative
(B) It functions as the primary expression of verse with simple, precise rhythmic cadences
(C) It integrates multiple thematic trajectories to form a comprehensive and balanced whole
(D) It is defined purely by its inherently musical qualities and performative artistic intent

Direction : Please read the following source carefully.

In the systematic structural analysis of both

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narrative and expository literature, the specific forms of drama, novel, story, and Essay present distinctly contrasting methodological frameworks. A theoretical scenario examining these distinct forms highlights how the novel consistently offers an expansive textual canvas for sustained narrative development, thereby allowing for tremendous structural complexity. In direct contrast, the traditional story form strictly necessitates structural economy, demanding a highly condensed approach to overall narrative progression. While both the novel and the story primarily operate within the standard domain of prose fiction, drama is fundamentally constructed for immediate performative execution. The distinct structural form of drama heavily relies on dialogue and explicit performative directives rather than standard descriptive prose to advance its narrative. Parallel to these narrative forms is the Essay, which functions completely outside the realm of fictional storytelling. The structural study of the Essay reveals it strictly as an expository form dedicated to the logical presentation of subject matter. Unlike the novel, story, or drama, the Essay utilizes a direct analytical structure to articulate ideas, demonstrating how structural forms uniquely shape literary categorization.

Based on the above source, attempt the following five questions.

261. What distinct advantage does the structural form of the novel offer for narrative development?
(A) An absolute reliance on dialogue and explicit, detailed performative directives
(B) A highly condensed approach prioritizing strict structural and narrative economy
(C) A direct analytical structure strictly dedicated to logical factual presentation
(D) An expansive textual canvas allowing for tremendous structural complexity

262. How does the traditional story form directly contrast with the novel?
(A) It relies primarily on explicit performative directives to advance the plot
(B) It demands structural economy and a highly condensed narrative progression
(C) It functions completely outside the standard domain of prose fiction
(D) It provides an expansive textual canvas for sustained narrative development

263. According to the passage, what is the fundamental construction purpose of drama?
(A) To provide an expansive textual canvas for descriptive prose elements
(B) To serve as an expository form for the logical presentation of facts
(C) To be fundamentally constructed for immediate performative execution
(D) To operate as a highly condensed approach within standard prose fiction

264. Which structural mechanism does drama heavily rely upon to advance its narrative?
(A) A highly condensed approach to using standard and descriptive narrative prose
(B) A direct analytical structure dedicated to articulating complex abstract ideas
(C) An expansive canvas that supports tremendous and varied structural complexity
(D) Dialogue and explicit performative directives instead of descriptive prose

265. In terms of literary categorization, how does the Essay uniquely function compared to the other mentioned forms?
(A) It functions outside fictional storytelling strictly as an expository form
(B) It operates within fictional storytelling by utilizing structural economy
(C) It relies heavily on dialogue and immediate performative execution
(D) It acts as a primary domain for sustained fictional narrative development

Direction : Please read the following source carefully.

Exploring specialized structural forms in literature necessitates a focused study on the short play, one act play, jivni, reportaz, and sabda chitra. A critical case evaluation distinguishes the short play from the one act play primarily through structural constraints. While a short play is defined simply by its brief duration, a one act play mandates a continuous, uninterrupted structural form that resolves its thematic focus within a single temporal setting. Transitioning from performative to biographical and descriptive prose, jivni represents the systematic documentation of a life, relying heavily on factual subject matter organized into a coherent

narrative structure. In contrast, reportaz applies literary structural forms to factual reporting, blending the immediacy of journalistic subject matter with the characteristics of literature to capture dynamic events. Furthermore, sabda chitra operates as a highly specialized form of descriptive writing. The structural form of sabda chitra relies exclusively on the evocative power of language to create vivid visual imagery within the reader's mind, completely eschewing traditional narrative progression. A comprehensive study of structural forms thus reveals how the short play, one act play, jivni, reportaz, and sabda chitra manipulate subject matter for distinct literary objectives.

Based on the above source, attempt the following five questions.

266. What structural constraint primarily distinguishes a one act play from a short play?
(A) A one act play relies exclusively on the evocative power of language without dialogue
(B) A one act play mandates a continuous structure resolved within a single temporal setting
(C) A one act play is defined simply by its brief duration regardless of the setting
(D) A one act play blends immediate journalistic subject matter with literary characteristics

267. How does the passage define the structural form of jivni?
(A) The application of literary structural forms to capture dynamic, varied and complex journalistic events
(B) Systematic documentation of a life using factual subject matter in a narrative structure
(C) A highly specialized descriptive writing style completely eschewing narrative progression
(D) A continuous performative execution resolving its theme in a single temporal setting

268. Which structural form is characterized by blending the immediacy of journalism with literary characteristics?
(A) Reportaz
(B) Short play
(C) Sabda chitra
(D) Jivni

269. What is the exclusive structural reliance of sabda chitra according to the text?
(A) Organizing factual biographical subject matter into a coherent narrative structure
(B) Resolving a thematic focus continuously within a single temporal setting
(C) Utilizing the evocative power of language to create vivid visual imagery
(D) Capturing dynamic events through strict, traditional narrative progression

270. According to the passage's conclusion, what does the comprehensive study of these structural forms reveal?
(A) That they share an identical and uniform approach to traditional narrative progression
(B) That they are all fundamentally and specifically constructed for immediate performative execution
(C) That they completely ignore subject matter in favor of strict aesthetic constraints
(D) That they manipulate subject matter for distinct and specific literary objectives

Direction : Please read the following source carefully.

The rigorous critical evaluation of literature involves distinct analytical frameworks, most notably Samichha, Aalochana, and the broader organizing concept of samaalochana ke swaroop. A methodological case study into these specific interpretative practices highlights their unique functional roles within the systematic study of structural forms. Samichha typically involves a meticulous, highly balanced review of a specific text, focusing extensively on a comprehensive assessment of its inherent characteristics and literary elements. In sharp contrast, Aalochana represents a significantly more rigorous, critically investigative approach, carefully dissecting the various structural forms to expose underlying thematic frameworks and potential conceptual flaws. The overarching domain of samaalochana ke swaroop dictates the specific structural nature and standard theoretical methodology of this critical inquiry itself. By thoroughly understanding samaalochana ke swaroop, scholars can properly apply appropriate theoretical lenses when engaging in either Samichha or Aalochana. The

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(B) I, II, and III
(C) I, III, and V
(D) I, IV, and V

212. Which genre is best described as a short piece of fiction focusing on a single event or character revelation?
(A) Novel
(B) Drama
(C) Story (Kahani)
(D) Jivni

213. Match List I with List II:
List I: (Genres)
P. Drama
Q. Jivni
R. Reportaz
S. Geet
List II: (Core Requirement)
1. Factual life history
2. Performative action
3. Eyewitness literary account
4. Lyrical musicality
(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-3, R-1, S-4

214. Which of the following is considered 'Drishya Kavya' (Poetry that is seen)?
(A) Drama
(B) Novel
(C) Essay
(D) Lyric

215. Given below are two statements:
Statement I: 'Sabd Chitra' creates a vivid image of a person or scene using words, similar to a painting.
Statement II: 'Sabd Chitra' requires a multi-act structure like a drama.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

216. Which Sabd Shakti gives meaning to a standard idiom (Muhavara) where the literal meaning does not apply?
(A) Abhidha
(B) Lakshana
(C) Vyanjana
(D) Tatparya

217. Identify the correct pair regarding Rasa and its dominant color (Varna) according to Natya Shastra.
(A) Raudra - Shweta (White)
(B) Hasya - Rakta (Red)
(C) Shringara - Shyama (Dark)
(D) Bhayanaka - Pita (Yellow)

218. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): The 'Novel' allows for more profound psychological exploration than a 'Short Story'.
Reason (R): The 'Novel' has a larger canvas, offering the space and duration needed for complex character arcs and internal monologues.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

219. Which of the following theorists defined poetry as "Sound and meaning together" (Shabdarthau sahitau kavyam)?
(A) Bhamaha
(B) Bharata
(C) Dandin
(D) Vamana

220. Consider the following statements about 'Khand Kavya':
I. It is a partial epic.
II. It depicts one significant event or phase of a hero's life.
III. It must contain at least 8 cantos (Sargas).
IV. Notable classical works serve as primary examples of this form.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

221. In 'Upma' Alankar, the quality that is shared between the Upameya and Upamana is called:
(A) Vachaka Shabda

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276. In the theoretical framework of Indian kavya sastra, what is the primary function of sabd Shakti?
(A) Governing the expressive power of a specific word to generate meaning
(B) Dictating the specific structural metric parameters of classical lyrical verses
(C) Establishing the foundational narrative frameworks of dramatic prose texts
(D) Serving as the primary mechanism for categorizing different historical eras

277. What does the rigorous application of Indian kavya sastra explicitly require from scholars?
(A) To disregard metaphorical dimensions in favor of primary and literal poetic language
(B) To focus exclusively on the overarching metric and structural frameworks of poetic forms
(C) To abandon analytical interpretation for purely emotional and subjective textual responses
(D) To evaluate texts based on the linguistic potency of sabd Shakti

278. Which distinct dimensions of meaning are dictated by the operation of sabd Shakti?
(A) Only the primary and literal levels of immediate and basic textual comprehension
(B) Primary literal levels and secondary metaphorical or suggestive dimensions
(C) Exclusively the historical and geographical contexts of the specific chosen words
(D) Purely the rhythmic cadences and the performative directives of the poetic language

279. According to the detailed case analysis, upon what does the true overall aesthetic value of a text heavily depend?
(A) The strict avoidance of highly suggestive and multi-layered dimensions of meaning
(B) The categorical elimination of all secondary or metaphorical language in the text
(C) The sophisticated manipulation of the expressive power of sabd Shakti
(D) The exclusive use of words operating purely on a primary and literal linguistic level

280. What consequence arises if a reader lacks a comprehensive understanding of sabd Shakti?
(A) The basic literal translation of the text becomes entirely impossible to decipher correctly
(B) The text automatically transforms into an expository document rather than poetic verse
(C) The reader will incorrectly identify the rhythmic cadence of the poetic composition used
(D) Deeper layers of literary interpretation remain completely inaccessible

Direction : Please read the following source carefully.

The foundational principles of rasa nirupan and sadharni karan represent highly critical evaluative dimensions within the established tradition of Indian kavya sastra. A theoretical case scenario examining a dramatic literary performance clearly illustrates the essential function of rasa nirupan, which involves the highly systematic identification and precise delineation of the dominant emotional flavor or overarching aesthetic sentiment present within the work. Effective rasa nirupan requires the precise orchestration of various literary elements to successfully evoke a specific emotional response. However, the ultimate success of rasa nirupan is entirely contingent upon the complex process of sadharni karan. Sadharni karan refers directly to the psychological universalization of these depicted emotions, wherein the strictly individual, localized feelings of the characters are successfully transformed into generalized, universal experiences that any audience member can fully internalize. In the rigorous context of Indian kavya sastra, if sadharni karan fails to occur, the intended rasa nirupan remains strictly confined to the text itself. Thus, scholars must closely evaluate how effectively the text facilitates sadharni karan to guarantee that the process of rasa nirupan achieves total emotional universalization.

Based on the above source, attempt the following five questions.

281. What is the essential function of rasa nirupan within a literary performance?
(A) The systematic identification and delineation of the dominant emotional flavor

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18. (A) Both A and R are true and R is the correct explanation of A.
Drama is classified as visual poetry in Indian aesthetics because it is fundamentally designed for performance on stage. It relies on the combination of visual presentation and the physical acting of performers to convey its intended meaning and evoke emotions in the audience. This reliance on visual and performative elements distinguishes it from auditory forms that are primarily meant for reading.

19. (C) Essay
An essay is a short literary composition focused on a specific theme or subject, typically written in prose. It is characterized by an analytic or interpretative approach, allowing the author to present their reflections and arguments in a flexible structure. Unlike extended forms like novels, the essay aims for a concentrated exploration of a topic through logical progression and personal insight.

20. (D) Setting economy and focused plot
A short play distinguishes itself from full-length drama through setting economy and a highly focused plot. Given its limited duration, it avoids complex subplots and large ensemble casts, concentrating instead on a single significant incident. This structural brevity requires rapid exposition and immediate movement toward the climax, ensuring that the aesthetic impact is unified and achieved within a restricted timeframe.

21. (C) I, III, and IV
The novel is a structural form that allows for complex character development and the presentation of a detailed social milieu. It often features multiple intertwined plots that provide a comprehensive view of life and society. Unlike classical Sanskrit poetry, the novel is a modern prose form that is not constrained by strict metrical rules, offering writers greater flexibility in narrative expression.

22. (B) Jivni (Biography)
A Jivni or biography is a factual prose account of a person's life written by another individual. It aims to document historical truths and personal achievements while maintaining literary grace. This form differs from an autobiography, where the subject writes their own life story. It relies on researched data and objective narration to provide a comprehensive look at the subject's life.

23. (A) P-3, Q-4, R-1, S-2
Modern prose forms are categorized by their specific functions and narrative techniques. Reportaz involves literary reportage of real-world events, while Sabda Chitra acts as a pen-portrait or literary sketch. Samichha refers to the critical review or evaluation of a work. A story is a brief narrative centered on a single primary plot, designed to produce a unified effect on the reader.

24. (A) Use of literary style and sensory observation
Reportaz distinguishes itself from standard journalism through the integration of literary style and detailed sensory observation. While it remains rooted in factual events, it employs narrative techniques and descriptive language to create a more immersive experience for the reader. This blend of objective reporting and creative expression allows the writer to provide deeper insights into the significance of the recorded events.

25. (C) One Act Play
The one-act play is defined by its structural brevity, typically utilizing a single setting and concentrating on one primary dramatic incident. Unlike longer plays or epics, it aims for an immediate and unified effect, requiring a focused plot and limited character interaction. This concentration allows the dramatist to explore a specific conflict or revelation intensely within a very short performance time.

26. (A) A thorough critical evaluation and review
In the field of literary criticism, Samichha refers to a thorough and systematic critical evaluation and review of a literary work. It involves analyzing the text's themes, structural elements, and aesthetic value to provide an objective judgment. This process helps readers gain a deeper understanding of the work's merits and its overall contribution to the literary canon and critical tradition.

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sweetness, and sustained vigor
(D) To obstruct the overall impact of the poem by prioritizing subject matter

288. How is kavya dosh defined in the provided passage?
(A) As the detailed study oriented toward maximizing aesthetic and literary excellences
(B) The structural, semantic, or phonetic defects hindering aesthetic experience
(C) As the systematic assessment of emotional transmission within various dramatic prose
(D) As the absolute clarity and sweetness in the presentation of chosen subject matter

289. What direct consequence arises from the unfortunate presence of kavya dosh?
(A) It maximizes the aesthetic excellences and elevates the poem's structural form
(B) It systematically eliminates any trace of emotional transmission in the subject matter
(C) It ensures absolute clarity and sustained vigor within the poetic composition
(D) It disrupts the flow of feelings and obstructs the overall impact of the poem

290. In the analytical tradition of Indian kavya sastra, what is the heavy orientation of structural study regarding these concepts?
(A) Maximizing kavya guna while systematically eliminating any trace of kavya dosh
(B) Maximizing kavya dosh while systematically eliminating any trace of kavya guna
(C) Balancing kavya guna and kavya dosh equally to create dialectic textual tension
(D) Ignoring both kavya guna and kavya dosh to focus purely on the literal meaning

Direction : Please read the following source carefully.

The rigorous study of structural forms in Indian kavya sastra necessitates a deep, comprehensive understanding of specific alankar configurations, including anuprash, yamak, shlesh, vakroyukti, upma, rupak, bharantiman, sandeh, uttprechha, atisayokti, and virodhavas. A detailed textual case analysis demonstrates that phonetic alankar like anuprash relies entirely on consonant repetition, while yamak strictly employs word repetition with vastly differing meanings. Shlesh further complicates this structural form by utilizing a single word to convey multiple distinct meanings simultaneously. Furthermore, vakroyukti introduces intentional evasiveness or twisted, indirect speech into the structural form. Transitioning directly to meaning-based alankar, upma establishes a direct, clearly stated comparison, whereas rupak enforces a complete metaphorical superimposition between two distinct entities. When deep structural ambiguity is intentionally required, sandeh generates sheer, unresolved doubt regarding an object's true identity, whereas bharantiman involves absolute, albeit entirely mistaken, cognitive certainty. Additionally, uttprechha focuses heavily on poetic probability, explicitly proposing a hypothetical scenario. Finally, atisayokti utilizes extreme exaggeration of the subject matter, and virodhavas constructs an apparent, though perfectly resolvable, textual contradiction, making these variations critical for defining literature.

Based on the above source, attempt the following five questions.

291. What is the fundamental difference between the phonetic alankar of anuprash and yamak?
(A) Anuprash relies on word repetition, while yamak relies on consonant repetition patterns
(B) Anuprash utilizes a single word for multiple meanings, while yamak introduces evasiveness
(C) Anuprash uses consonant repetition; yamak uses word repetition with different meanings
(D) Anuprash establishes direct comparisons, while yamak generates deep structural ambiguity

292. How does the structural form of shlesh complicate textual meaning?
(A) By using a single word to convey multiple distinct meanings simultaneously
(B) By enforcing a complete and metaphorical superimposition between two distinct entities
(C) By introducing intentional evasiveness and twisted speech into the structural form
(D) By generating unresolved doubt regarding a specific and unique object's true identity

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293. According to the text, how does upma distinguish itself from rupak?
(A) Upma generates unresolved doubt, whereas rupak involves absolute and mistaken certainty
(B) Upma utilizes extreme exaggeration, whereas rupak constructs a resolvable contradiction
(C) Upma focuses on poetic probability, whereas rupak relies entirely on phonetic repetition
(D) Upma is a direct comparison; rupak is a complete metaphorical superimposition

294. Which critical feature separates sandeh from bharantiman?
(A) Sandeh involves mistaken cognitive certainty, whereas bharantiman involves unresolved doubt
(B) Sandeh creates unresolved doubt; bharantiman involves absolute, mistaken certainty
(C) Sandeh generates pure hypothetical scenarios, whereas bharantiman utilizes extreme exaggeration
(D) Sandeh establishes direct comparisons, whereas bharantiman forces complete superimposition

295. What are the respective functions of atisayokti and virodhavas in a poetic text?
(A) Atisayokti introduces twisted speech; virodhavas proposes complex hypothetical scenarios
(B) Atisayokti enforces metaphorical superimposition; virodhavas utilizes consonant repetition
(C) Atisayokti uses extreme exaggeration; virodhavas constructs a resolvable contradiction
(D) Atisayokti utilizes single words for multiple meanings; virodhavas creates unresolved doubt

Direction : Please read the following source carefully.

In the meticulous examination of the foundational bases of poetic forms, the deliberate application of specific metric structures, or Chhand, such as Doha, Chaupai, malini, and mandakranta, strictly dictates the rhythmic architecture of the given composition. A focused academic case study evaluating these metric variations reveals that Doha consistently operates as a highly concise, two-line structural form with a very specific syllabic arrangement, constantly demanding extreme economy in the presentation of subject matter. In sharp contrast, Chaupai utilizes a rigid four-line structure with equal metric weight distributed across all lines, thereby providing a steady, continuous rhythm highly suitable for extensive narrative forms. The advanced study of structural forms further identifies malini and mandakranta as highly complex metric frameworks governed by strict syllable counts and designated internal pauses. Malini uniquely creates a rapid, flowing rhythm perfectly suited for urgent feelings, whereas mandakranta is characterized by a profoundly slow, deliberate, and protracted cadence. The precise selection among Doha, Chaupai, malini, and mandakranta remains fundamentally aligned with the specific feelings and complex subject matter the poet intends to systematically convey.

Based on the above source, attempt the following five questions.

296. What fundamental role does the application of Chhand play in a composition?
(A) It determines the historical accuracy of the presented subject matter
(B) It removes internal pauses to convert poetry into extensive prose narrative
(C) It functions to eliminate complex feelings from the foundational framework
(D) It strictly dictates the rhythmic architecture of the given poetic composition

297. According to the case study, what is a primary characteristic of the Doha structure?
(A) A concise two-line form demanding extreme economy in subject matter presentation
(B) It provides a rapid, flowing rhythm perfectly suited for conveying urgent feelings
(C) It operates as a rigid four-line structure with equally distributed metric weight
(D) It is characterized by a profoundly slow, deliberate, and protracted rhythmic cadence

298. Why is Chaupai considered highly suitable for extensive narrative forms?
(A) Because it demands extreme economy in the presentation of the subject matter

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(B) Because it provides a steady, continuous rhythm via a rigid four-line structure
(C) Because it utilizes a specific two-line arrangement with strict syllabic limits
(D) Because it creates a highly complex, rapid, and flowing rhythm for urgent feelings

299. How do the metric frameworks of malini and mandakranta fundamentally differ?
(A) Malini utilizes a steady four-line structure, whereas mandakranta is a concise two-line form
(B) Malini has a rapid rhythm; mandakranta features a slow, deliberate cadence
(C) Malini dictates the overarching thematic focus, whereas mandakranta dictates settings
(D) Malini lacks designated internal pauses, whereas mandakranta is devoid of syllable counts

300. Upon what basis is the precise selection among these specific metric structures made?
(A) It remains fundamentally aligned with the specific feelings and subject matter intended
(B) It is arbitrarily determined by the standard historical era of the given composition
(C) It is strictly enforced by the physical publication limits of the printed literary text
(D) It relies exclusively on maximizing structural defects to create textual dialectic tension

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ANSWERS

1. (B) Linguistic expression designed for aesthetic pleasure
   Literature, according to traditional Indian poetics, is fundamentally viewed as a creative linguistic expression aimed at evoking aesthetic pleasure and emotional resonance. It transcends mere factual reporting or grammatical rigidity by focusing on the artistic arrangement of words and meanings. This aesthetic orientation allows the reader to experience a heightened state of consciousness and refined joy.

2. (A) Literature strictly excludes human emotions and feelings.
   Human emotions and feelings constitute the very core of literary subject matter, serving as the essential foundation for creative expression. Literature reflects the complex interplay of societal norms, philosophical inquiries, and individual experiences. By bridging the gap between reality and imagination, it encompasses both universal truths and particular occurrences to create a meaningful and relatable narrative for the audience.

3. (C) A is true but R is false.
   Literature acts as a mirror of society by reflecting cultural values, social structures, and historical shifts through an artistic lens. However, it does not merely document chronological events like a dry historical record. Instead, it incorporates imaginative elements, subjective perspectives, and creative reinterpretations to provide a deeper, more nuanced understanding of the human condition across different eras.

4. (D) Statistical Data
   Traditional literature relies on four primary elements to create aesthetic impact: emotion, imagination, intellect, and style. Emotion provides the feeling, imagination offers creative vision, intellect ensures logical structure, and style determines the linguistic presentation. Statistical data, being purely quantitative and factual, lacks the imaginative and aesthetic qualities essential to literary art and is therefore excluded from these core components.

5. (C) Emotion - Provides the aesthetic realization (Rasa)
   In the framework of literary elements, emotion serves as the psychological foundation for aesthetic realization, leading to the experience of Rasa. While style concerns the linguistic arrangement and intellect provides structural logic, imagination allows for the creative expansion of themes. The primary function of emotion is to connect the reader to the text through shared feelings, facilitating a transcendental experience.

6. (B) I, III, and IV
   Literature is characterized by its aesthetic appeal and its ability to communicate universal truths through the creative use of figurative language. It is deeply rooted in its cultural context and fundamentally explores human emotional experiences rather than excluding them. These qualities allow literature to transcend temporal boundaries while maintaining a structured artistic form that resonates with readers across different generations.

7. (D) The arrangement of structural and metrical elements
   The classification of poetic forms is fundamentally based on the specific arrangement of structural and metrical elements within a literary work. This involves the systematic organization of rhythm, meter, and narrative structure, rather than external factors like physical layout or geographical origin. These internal structural components define the genre and determine how the content is presented and perceived by the audience.

8. (A) P-3, Q-2, R-4, S-1
   Different literary forms possess distinct characteristics that define their structure and purpose. A Geet is a lyrical poem meant to be sung, emphasizing musicality. A Khand Kavya focuses on a specific episode or a portion of a hero's life. Drama is a performative text utilizing actors and dialogue, while a Jivni provides a biographical account of a real person.

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9. (C) Mahakavya (Epic)
Visual poetry refers to literary forms primarily intended for performance and visual representation, such as plays and farces. In contrast, a Mahakavya or epic is classified under auditory poetry because its primary mode of consumption is through reading or listening. While epics contain narrative descriptions, they do not rely on stage performance or acting to convey their primary aesthetic meaning.

10. (A) Use of meter, rhythm, and heightened emotion
Poetry primarily distinguishes itself from prose through the intentional use of meter, rhythm, and heightened emotional intensity. While prose typically follows the natural flow of speech and focuses on direct communication, poetry utilizes structured patterns of sound and symbolic language to create a musical effect. This structural discipline enhances the aesthetic impact and allows for a more concentrated expression of feelings.

11. (A) Both Statement I and Statement II are true.
In Indian poetics, Bhava or feelings represent the psychological basis for aesthetic experience, acting as the dormant seeds within the spectator. The realization of Rasa, or the refined aesthetic flavor, is entirely dependent on the presence and stimulation of these internal emotions. Without the foundational existence of Bhava, the transformative process that leads to the ultimate aesthetic joy remains impossible.

12. (B) Khand Kavya
Auditory poetry encompasses literary forms that are primarily experienced through reading or listening, such as epics and episodic poems. A Khand Kavya, focusing on a specific segment of a hero's life, belongs to this category. Unlike dramas or one-act plays, which require visual performance and stage acting to be fully realized, auditory forms rely on linguistic structure and descriptive power.

13. (C) II and III
A Geet or lyric is primarily defined by its expression of the poet's personal emotions and its inherent musicality and rhythm. Unlike objective narrative forms, it focuses on the subjective experience of feelings, often utilizing a melodic structure suitable for singing. It is characterized by brevity and emotional intensity rather than the expansive, multi-layered storylines typically found in epic-scale literary works.

14. (D) Portrayal of a partial life episode
A Khand Kavya is a specific poetic form characterized by the portrayal of a partial episode or a single significant phase of a hero's life. Unlike a Mahakavya, which attempts to cover the entire lifespan and multiple facets of a protagonist, the Khand Kavya is more focused and limited in scope. It maintains the structural dignity of an epic but concentrated.

15. (A) I, II, IV, III
The historical evolution of literary forms began with oral Vedic chants, followed by the development of classical Sanskrit epics. During the medieval period, Bhakti lyric poetry gained prominence, emphasizing personal devotion. Finally, the modern era saw the rise of prose and novels as the dominant literary forms. This sequence reflects the transition from oral traditions to highly structured verse and eventually prose.

16. (B) Underlying themes and explored topics
Subject matter in literature refers to the underlying themes, explored topics, and the specific content that the author chooses to address. It encompasses the human experiences, social issues, or philosophical questions that form the core of the narrative. This concept is distinct from external elements like typography or grammatical rules, as it focuses on the internal meaning and substance of the work.

17. (B) Essay - Theatrical dialogue
An essay is a prose composition that focuses on the analytical or interpretative exploration of a specific theme, rather than utilizing theatrical dialogue. Theatrical dialogue is the primary medium of drama, where characters communicate directly on stage. Other forms like novels and stories use extended or brief prose narratives respectively to build their plots and develop characters within a structured literary framework.

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(B) The transformation of localized feelings into strictly factual historical documents
(C) The orchestration of dialogue to eliminate overarching aesthetic sentiments
(D) The psychological isolation of an audience member from the dramatic text

282. According to the text, what is strictly required to successfully execute effective rasa nirupan?
(A) The psychological isolation of the characters' localized and specific feelings
(B) The orchestration of various literary elements to evoke a response
(C) The complete removal of emotional flavor in favor of analytical and rigid structures
(D) The restriction of emotions to purely individual and non-universal experiences

283. How does the passage directly define the concept of sadharni karan?
(A) The precise delineation of the dominant aesthetic sentiment within a specific literary text
(B) The universalization of depicted emotions into generalized experiences
(C) The strict confinement of intended emotions to the text's individual and local characters
(D) The systematic identification of literary elements used to evoke localized feelings

284. In the context of Indian kavya sastra, what happens if sadharni karan fails to occur?
(A) The intended rasa nirupan remains strictly confined to the text itself
(B) The literary elements will automatically transform into universal experiences
(C) The dramatic performance will be categorized as an expository Essay
(D) The audience member will internalize the localized feelings more effectively

285. What is the ultimate aesthetic objective of the process of rasa nirupan?
(A) Ensuring that emotional responses remain entirely localized and individual
(B) Orchestrating literary elements to bypass the need for an audience's emotional internalization
(C) Achieving total emotional universalization through the facilitation of sadharni karan
(D) Restricting the dominant emotional flavor exclusively to the performance's characters

Direction : Please read the following source carefully.

An objective and systematic assessment of a literary text within the domain of Indian kavya sastra strictly relies on the careful identification of both kavya guna and kavya dosh. A critical academic case study comparing two distinct poetic compositions clearly reveals how kavya guna, representing the inherent aesthetic merits and literary excellences of a poem, significantly elevates the structural form and heavily enhances emotional transmission. Kavya guna functions specifically to beautify the text, ensuring absolute clarity, sweetness, and sustained vigor in the presentation of the chosen subject matter. Conversely, kavya dosh encompasses the inherent structural, semantic, or phonetic defects that actively hinder the intended aesthetic experience. The unfortunate presence of kavya dosh completely disrupts the flow of feelings and directly obstructs the overall impact of the poem. In the rigorous analytical tradition of Indian kavya sastra, the detailed study of structural forms is heavily oriented toward maximizing kavya guna while systematically eliminating any trace of kavya dosh. Therefore, scholars must rigorously apply this dialectic of kavya guna and kavya dosh to perform valid structural evaluations.

Based on the above source, attempt the following five questions.

286. What does kavya guna represent within the context of Indian kavya sastra?
(A) The inherent structural, semantic, or phonetic defects of a poetic text
(B) The analytical tradition used to eliminate emotional transmission
(C) The dialectic approach prioritizing logical facts over poetic beauty
(D) The inherent aesthetic merits and literary excellences of a poem

287. According to the critical academic case study, what is the specific function of kavya guna?
(A) To completely disrupt the flow of feelings to create structural complexity
(B) To act as an inherent structural defect that hinders the aesthetic experience
(C) To beautify the text by ensuring clarity,

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27. (D) Objective interpretation and evaluation of texts
Aalochana or criticism involves the objective interpretation and evaluation of literary texts based on established principles. It is not merely about finding flaws but rather about understanding the depth, meaning, and artistic achievement of a work. By analyzing various elements like style, theme, and structure, the critic provides a balanced view that enriches the reader's appreciation and comprehension of literature.

28. (B) II and III
Sabda Chitra or a pen-portrait uses evocative words to create a vivid visual image of a subject, prioritizing character sketches over chronological storytelling. It focuses on capturing the essence of an individual or scene through descriptive power rather than complex plot development. This form functions as a literary sketch, providing a static but detailed representation that resonates emotionally with the reader.

29. (C) Jivni is written by a third party, autobiography by the subject themselves.
The fundamental distinction between Jivni and autobiography lies in the authorship of the text. A Jivni is a biography written by a third party who researches and documents another person's life. An autobiography is written by the individuals themselves, providing a first-person perspective on their own experiences. Both forms are typically written in prose and aim for factual historical accuracy.

30. (D) Extensive, multi-generational plotting
The short story is characterized by its brevity, unity of effect, and concentration on a single pivotal moment or incident. It lacks the space for extensive, multi-generational plotting, which is more typical of the novel. By focusing on a limited number of characters and a specific timeframe, the short story achieves a concentrated impact that leaves a lasting impression.

31. (C) Statement I is true but Statement II is false.
Samaalochana refers to a balanced and comprehensive form of criticism that weighs both the merits and demerits of a work. It provides an equitable evaluation of literary quality. However, Samichha is not restricted to metrical structures but involves a broad review of various literary elements, including theme and style. Both terms represent essential facets of the rigorous critical tradition in literature.

32. (B) Flexible prose expressing reflections or arguments
An essay is structurally defined as a flexible prose composition used to express personal reflections, logical arguments, or analytical insights. Unlike rigid poetic forms with specific syllable counts, it allows the author to explore a subject with considerable freedom. This form emphasizes the clarity of thought and the systematic development of ideas, making it a vital medium for intellectual and literary discourse.

33. (A) Both A and R are true and R is the correct explanation of A.
The one-act play requires immediate exposition and rapid action because its limited duration does not allow for slow character development. It must establish the conflict and move toward the resolution quickly to maintain the audience's engagement. This structural constraint forces the playwright to focus on a single incident, ensuring that the narrative remains tight and the aesthetic effect is unified.

34. (A) Novel
In the study of literary structures, the plot or Kathanak is most crucial to the novel. The expansive nature of this form requires a well-developed plot to organize multiple characters, settings, and subplots into a cohesive narrative. While other forms like lyrics or pen-portraits focus on emotion or description, the novel relies on a structured sequence of events to sustain interest.

35. (C) Sabd Shakti
In Indian Kavya Shastra, the term Sabd Shakti refers to the power or capacity of a word to convey different layers of meaning. This includes the literal, indicative, and suggestive meanings that enrich literary expression. Understanding these powers is essential for analyzing how poets use language to evoke emotions and transmit complex ideas beyond the simple dictionary definitions of the words used.

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36. (D) I, III, and IV
Form is a fundamental element that determines how content is presented to the reader, and it evolves alongside literary history. Drama structurally relies on dialogue and stage directions for performance, while novels depend on chapters and prose narration to build their stories. These structural choices provide the necessary framework for different genres to communicate their themes and aesthetic goals effectively.

37. (C) Rasa Nirupan
Rasa Nirupan is the concept in Indian poetics that directly addresses the aesthetic experience or refined flavor of a literary work. It explains how various elements like emotions, stimuli, and reactions combine to produce a transcendental joy in the reader. This process is central to the purpose of literature, transforming ordinary feelings into universalized aesthetic states that elevate the human consciousness.

38. (A) P-2, Q-4, R-1, S-3
Sabd Shakti defines the different ways words convey meaning in literature. Abhidha provides the direct or literal dictionary meaning. Lakshana offers an indicative or secondary meaning when the literal one is obstructed. Vyanjana carries the implied or suggested meaning, which is often considered the most artistic. Finally, Tatparya refers to the holistic meaning of a complete sentence as a single unit.

39. (D) It is the highest form of suggestive poetry (Dhvani).
Abhidha is considered the primary word power because it conveys the direct, conventional meaning without requiring deep contextual interpretation. It provides the literal foundation upon which other layers of meaning are built. However, it is not the highest form of suggestive poetry; that role belongs to Vyanjana, which evokes the deep, suggested meanings and emotional resonance central to Dhvani theory.

40. (A) Lakshana
Lakshana Sabd Shakti becomes active when the literal meaning of a word is obstructed or does not make sense in a particular context. In such cases, a secondary meaning related to the primary one is adopted to resolve the meaning. This indicative power allows for idiomatic expressions and metaphorical uses of language where direct communication would fail to convey the intended message.

41. (C) Karuna - Shoka (Sorrow)
In the theory of Rasa, each aesthetic experience is rooted in a permanent emotion known as a Sthayi Bhava. Karuna Rasa, or the pathetic sentiment, is based on Shoka, which represents the emotion of sorrow or grief. Other pairs, such as Shringara with Rati and Vira with Utsaha, follow similar logical connections, ensuring that the literary work evokes the intended emotional response.

42. (A) Lakshana
The sentence stating that a village is on the Ganges relies on Lakshana Sabd Shakti because the literal meaning is physically impossible. Since a village cannot exist directly on water, the primary meaning is obstructed, and the secondary meaning of being on the bank is adopted. This use of language provides an indicative meaning that is easily understood through contextual relationship.

43. (D) I, II, and IV
Vyanjana operates when the literal and indicative meanings are exhausted, conveying a hidden or suggested layer of meaning. It is highly valued in Indian poetics, with Anandavardhana famously considering it the soul of poetry. This power is essential for evoking Rasa, as it allows for the subtle transmission of emotions and ideas that cannot be expressed through direct or secondary language.

44. (B) Bharata Muni
Bharata Muni is the foundational ancient authority credited with formulating the Rasa Sutra in his seminal work, the Natya Shastra. This formula explains how the combination of determinants, consequents, and transient emotions leads to the manifestation of aesthetic flavor. His theories laid the groundwork for all subsequent developments in Indian poetics and remain central to the understanding of literary and dramatic arts.

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45. (C) The components II, III, and IV combine to awaken I
According to the formula provided by Bharata Muni, the realization of Rasa occurs when the Vibhavas, Anubhavas, and Vyabhichari Bhavas interact to awaken the dormant Sthayi Bhava. The Sthayi Bhava is the permanent emotion already present in the reader's heart, which is brought to the surface and refined through these stimuli. This interaction transforms a personal emotion into a universalized aesthetic experience.

46. (D) The root cause or stimulus of the emotion
In the context of Rasa Nirupan, Vibhava signifies the root cause or stimulus that triggers an emotional response in the character and subsequently the reader. It is divided into Alambana, the primary object of the emotion, and Uddipana, the environmental factors that enhance it. These determinants provide the necessary context for an emotion to arise, forming the first step toward aesthetic realization.

47. (A) Anubhava
Anubhava represents the physical and psychological effects or expressions that follow the arousal of an emotion. These consequents, such as facial expressions, gestures, or internal responses like sweating, serve as visible evidence of the character's internal state. They help the audience recognize the specific emotion being depicted, facilitating a deeper connection with the text and contributing to the overall realization of Rasa.

48. (A) Both A and R are true and R is the correct explanation of A.
Sanchari Bhavas are transient and fleeting emotions that appear and disappear throughout a literary work. They do not remain constant but serve to strengthen and enrich the primary Sthayi Bhava. Much like waves in an ocean, they emerge from the main emotion and eventually merge back into it, adding variety and depth to the character's psychological state and the reader's experience.

49. (C) 33
Traditional Indian poetics, as established by Bharata Muni, enumerates exactly thirty-three Sanchari or Vyabhichari Bhavas. These transient emotions include states like anxiety, joy, shame, and exhaustion, which support the main sentiment of the work. This detailed classification allows for a nuanced portrayal of human psychology, ensuring that the aesthetic experience is rich and varied through the interplay of multiple fleeting feelings.

50. (A) Universalizing specific characters and emotions
The fundamental meaning of Sadharni Karan in Indian aesthetics is the process of generalization or universalization. It involves the transition where specific characters and their individual emotions lose their particularity and become universal representatives of human experience. This allows the audience to identify with the feelings depicted on stage or in text, transcending their own personal identities and temporal or cultural differences.

51. (C) I, II, III, and V
Sadharni Karan was first explicitly theorized by Bhattanayaka and later expanded upon by Abhinavagupta. It explains how universalization allows a spectator to enjoy a tragic scene without experiencing personal pain, as the emotion is felt at a refined, aesthetic level. By enabling the reader to connect with the text universally, this concept remains a cornerstone of Indian aesthetic theory and the realization of Rasa.

52. (D) Bhattanayaka
Bhattanayaka is the scholar closely associated with the concepts of Bhavakatva and Bhojakatva within the framework of Sadharni Karan. Bhavakatva refers to the power that generalizes the emotions and characters in a text, while Bhojakatva describes the process by which the audience enjoys the resulting aesthetic flavor. These functions are essential for transforming ordinary emotional content into a state of universalized aesthetic bliss.

53. (A) P-4, Q-1, R-2, S-3
Different scholars offered unique interpretations of how Rasa is realized. Lollata proposed Utpattivada, focusing on origination. Shankuka introduced Anumitivada, based on inference. Bhattanayaka developed Bhuktivada, emphasizing enjoyment through generalization. Finally, Abhinavagupta propounded Abhivyaktivada, where Rasa is viewed as the

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these environmental factors enhance and intensify the feeling of fear. While the primary object of fear would be the Alambana, these surroundings act as stimuli that heighten the character's and the reader's emotional response. Understanding this distinction helps in analyzing how poets use setting and atmosphere to build aesthetic tension.

128. (A) P-4, Q-1, R-2, S-3
Each aesthetic sentiment in Rasa theory is linked to a specific permanent emotion. The Vira or heroic Rasa is based on Utsaha, representing energy and enthusiasm. Bhayanaka or the terrifying Rasa arises from Bhaya, which is fear. Bibhatsa or the disgusting Rasa is rooted in Jugupsa or disgust, while Adbhuta or the wondrous Rasa is based on Vismaya, the emotion of astonishment and marvel.

129. (C) Sweating (Sveda)
Sweating or Sveda is an example of a Sattvika Anubhava, which is an involuntary physical response that arises directly from an intense internal emotion. Unlike voluntary actions like speaking or fleeing, these responses cannot be easily controlled or faked by the character. There are eight such recognized responses in Rasa theory, and they serve as authentic indicators of the depth and sincerity of a character's feelings.

130. (B) 8
Traditional Indian poetics recognizes exactly eight Sattvika Anubhavas, which are involuntary physical expressions of deep emotion. These include reactions such as paralysis, sweating, horripilation, change of voice, trembling, change of color, tears, and fainting. These responses are considered vital in drama and literature as they provide proof of the character's genuine emotional state, thereby facilitating a more powerful realization of Rasa in the audience.

131. (A) Both Statement I and Statement II are true.
Sadharni Karan is the process where characters and their emotions lose their specific identities and become universal representatives of human experience. This generalization allows the reader to connect with the depicted feelings despite any temporal or cultural distances. By transforming personal emotions into universalized states, this concept explains how literature can resonate with diverse audiences across different ages, forming the core of aesthetic appreciation.

132. (A) A sympathetic, aesthetically sensitive reader/ spectator
A Sahrudaya is a sympathetic and aesthetically sensitive reader or spectator who possesses the necessary cultivated taste to experience Rasa. The term literally means someone 'with a heart' similar to the poet's. This individual is not just a passive consumer but an active participant whose internal emotional landscape allows them to mirror the feelings presented in the literary work, completing the process of aesthetic realization.

133. (C) I, II, and III
Kavya Gunas are the inherent properties of Rasa that serve to enhance the aesthetic experience, much like virtues define the quality of a human soul. While earlier traditions identified many Gunas, later theories often reduced them to three primary ones: Madhurya, Ojas, and Prasada. These qualities are distinct from poetic flaws and are essential for creating an effective and beautiful literary work that successfully communicates its emotional core.

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134. (D) Harsh consonants and conjuncts like 'T', 'Th', 'D', 'Dh'
In the pursuit of Madhurya Guna or sweetness, poets generally avoid harsh consonants and complex conjuncts such as those in the cerebral group. These sounds are viewed as jarring and disruptive to the melodic flow required for sentiments like love or sorrow. Instead, they favor soft consonants and vowels that create a smooth and pleasing acoustic experience, which helps in melting the heart of the reader.

135. (A) I, II, III, IV
The evolution of the Alankar concept began with its identification as an essential element of poetry, followed by detailed elaboration on specific figures. Later, theorists like Anandavardhana subordinated Alankar to the concept of Dhvani or suggestion. Finally, these ideas were synthesized into a comprehensive poetic framework that balanced embellishment with other aesthetic elements. This progression reflects the deepening understanding of how linguistic decoration contributes to overall literary meaning.

choice is essential for effective communication and for the successful evocation of Rasa.

63. (A) Both A and R are true and R is the correct explanation of A.
Shruti-katu is a verbal defect involving words that are harsh or unpleasant to the ear. This should be avoided in Madhurya Guna because the sweetness required for that quality is disrupted by jarring sounds. Since Madhurya aims to melt the heart through melodic language, the inclusion of harsh-sounding words acts as a direct obstruction to the intended aesthetic and emotional effect.

64. (B) Gramya - Vulgar or rustic expressions
Gramya is a poetic defect characterized by the use of vulgar or unrefined rustic expressions in a context that demands sophistication. It detracts from the dignity of the literary work and can alienate the sensitive reader. Other defects include Klishtha for obscurity and Punarukti for unnecessary repetition, all of which are viewed as blemishes that poets must carefully avoid to maintain artistic quality.

65. (B) To embellish poetry and enhance its aesthetic beauty
The overarching purpose of Alankar or figures of speech is to embellish poetry and enhance its inherent aesthetic beauty. Just as ornaments decorate a person, Alankars provide artistic decoration to language, making it more striking and memorable. They are used to intensify the expression of emotions and themes, thereby facilitating a deeper and more enjoyable aesthetic experience for the reader.

66. (A) I, II, III, and IV
Alankar is primarily divided into Sabdalankar, based on sound, and Arthalankar, based on meaning. Prominent exponents like Bhamaha emphasized their importance in defining the beauty of poetry. While they serve as essential embellishments, they are used across both prose and verse to heighten artistic impact. Understanding these categories is fundamental to analyzing how poets utilize various linguistic devices to achieve aesthetic excellence.

67. (C) Anuprash (Alliteration)
Anuprash or alliteration is a classic example of Sabdalankar because its effect depends entirely on the repetition of consonant sounds. This creates a musical and rhythmic quality that appeals to the ear regardless of the words' individual meanings. Unlike Arthalankars, which rely on logical comparisons or metaphors, Sabdalankars focus on the acoustic and structural arrangement of the language to provide poetic decoration.

68. (A) P-2, Q-4, R-1, S-3
Different Alankars utilize distinct linguistic techniques to decorate poetry. Anuprash involves the repetition of consonant sounds for musicality. Yamak occurs when a word is repeated with a different meaning each time. Shlesh uses a single word to yield multiple meanings simultaneously through a pun. Vakrokti involves a twisted or indirect reply that changes the meaning of the speaker's original intent for artistic effect.

69. (C) Yamak
Yamak Alankar is characterized by the repetition of a word where each instance carries a different meaning. This creates a clever play on language that requires the reader to look beyond the identical sound. A famous example involves the word Kanak representing both gold and thorn-apple. This figure of speech adds a layer of intellectual and aesthetic complexity to the poetic verse.

70. (B) Shlesh
In the provided example, Shlesh Alankar is used because the word 'paani' is used once but yields multiple distinct meanings such as respect, brightness, and water. This figure of speech relies on the capacity of a single word to embrace several interpretations at once. It enriches the text by creating a multi-layered message that emphasizes the central theme through different conceptual lenses.

71. (D) Crooked or indirect speech
The term Vakrokti literally translates to crooked or indirect speech, referring to a mode of expression that departs from simple, straightforward communication. It involves a creative twist in language where the meaning is intended to be different from what is literally said. This indirectness is viewed as a vital source of poetic beauty, as it engages the reader's intellect and imagination.

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manifestation of an existing dormant emotion. These theories represent the historical evolution of aesthetic thought in the classical Indian tradition.

54. (B) Tasting a well-mixed beverage (Panaka Rasa Nyaya)
According to Abhinavagupta, the realization of Rasa is akin to tasting a well-mixed beverage, a concept known as Panaka Rasa Nyaya. In this analogy, the final aesthetic experience is a unified whole that transcends the individual flavors of its components. Just as a drink's taste is more than its ingredients, Rasa is a single, transcendental joy resulting from the harmonious blend of emotions.

55. (D) The inherent excellences or qualities that enhance Rasa
Kavya Guna refers to the inherent excellences or qualities in poetry that serve to enhance the realization of Rasa. Much like virtues like courage define a noble soul, Gunas provide the artistic strength and beauty that make a literary work effective. They are permanent properties of the aesthetic sentiment, ensuring that the linguistic expression successfully evokes the intended emotional response in the audience.

56. (A) Madhurya
Madhurya Guna is characterized by its inherent sweetness and its ability to melt the heart of the reader. It is considered most suitable for sentiments like Shringara and Karuna, which require a gentle and pleasing linguistic touch. This quality is achieved through the use of soft sounds and the avoidance of harsh consonants, creating a melodic flow that supports the emotional tone.

57. (C) It is characterized by extreme simplicity and lack of compounds.
Ojas Guna is characterized by brilliance and vigour, making it highly suitable for intense sentiments like the furious or heroic Rasas. Unlike simpler styles, it typically employs long compounds and harsh consonants to create a sense of power and excitement. It does not focus on simplicity but rather on a robust and energetic linguistic structure that reflects the strength of the emotions depicted.

58. (A) I, II, and IV
Prasada Guna signifies clarity and lucidity in poetry, allowing the meaning to be understood immediately upon hearing. It is not restricted to a single sentiment but permeates all Rasas, much like fire spreads through dry wood or water through a clean cloth. This quality ensures that the work is accessible and that the aesthetic impact is delivered without unnecessary structural or linguistic barriers.

59. (D) Vamana
Vamana is the prominent rhetorician who propounded the Riti school, where he famously declared Riti to be the soul of poetry. He closely associated different styles or Ritis with specific Gunas, suggesting that the artistic arrangement of words is fundamental to literary beauty. His work emphasized the importance of stylistic excellence and structural organization in the creation and evaluation of classical poetry.

60. (B) A defect or blemish that obstructs the realization of Rasa
Kavya Dosh refers to a defect or blemish in a literary work that obstructs the smooth realization of Rasa. These flaws can be verbal, thematic, or logical, and they pull the reader's attention away from the aesthetic experience toward the errors in the text. Identifying and avoiding these defects is crucial for maintaining the quality and impact of the poetic composition.

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61. (C) Using grammatically incorrect or vulgar words
A Sabda Dosh or verbal defect occurs when there are flaws in the choice or arrangement of words, such as using grammatically incorrect or vulgar language. These errors disrupt the linguistic beauty of the poem and can offend the reader's sensibilities. By adhering to proper grammar and refined vocabulary, a poet ensures that the medium of expression does not hinder the artistic message.

62. (D) Apratita
The defect known as Apratita occurs when a word is used in a sense that is contrary to common usage or is highly obscure, making it difficult for the reader to understand. This lack of familiarity hinders the immediate comprehension of the text and disrupts the aesthetic flow. Clarity in word

It frequently uses indicative words like 'manu' or 'janu' to signal this imaginative leap. As a type of Arthalankar, it focuses on the beauty of meaning rather than factual truth, allowing the poet to explore vivid and non-literal possibilities through creative supposition.

82. (A) Atisayokti
Atisayokti Alankar is defined by excessive exaggeration that deliberately surpasses the normal limits of worldly reality. It is used to emphasize a particular quality or emotion by describing it in terms that are logically impossible or highly improbable. This figure of speech helps to create a striking and powerful image that captures the reader's attention and highlights the magnitude of the subject.

83. (A) P-3, Q-1, R-2, S-4
Alankars are distinguished by their unique conceptual and linguistic structures. Virodhavas presents an apparent contradiction that is later resolved. Atisayokti uses extreme exaggeration, such as blood flowing in rivers. Bharantiman involves taking action based on a mistaken identity, like confusing a rope with a snake. Uttprechha uses imaginative assumption, often marked by 'as if' to suggest a poetic comparison.

84. (D) Virodhavas
The phrase describing someone burning in a cold fire of separation employs Virodhavas Alankar. It presents an apparent logical contradiction between the concepts of burning and being cold. However, this contradiction is resolved through a deeper understanding of the emotional state of separation, which is simultaneously intense and numbing. The figure of speech uses this tension to highlight the complexity of feelings.

85. (C) Deeper, contextual understanding of the meaning
In Virodhavas Alankar, the resolution of the apparent contradiction comes from a deeper, contextual understanding of the meaning. The initial conflict between opposing terms is intended to be striking, but it is not a literal impossibility in the emotional or poetic world. By looking beyond the surface words, the reader discovers the underlying truth that the poet is attempting to convey.

86. (B) Chhand
Chhand is the structural element of poetry that deals strictly with rhythm and meter. It provides a disciplined framework for the arrangement of syllables or moras, creating a musical quality that facilitates recitation and memorization. By regulating the flow of sound, Chhand ensures that the poetic expression maintains a consistent and harmonious pattern, which is essential for the aesthetic impact of verse.

87. (D) It is entirely devoid of musical quality.
Chhand is a vital component of poetry that provides structural discipline and dictates the arrangement of long and short syllables. It is fundamentally associated with musicality and rhythm, rather than being devoid of it. By creating a patterned flow of sound, meter enhances the aesthetic appeal and makes the verses suitable for singing or rhythmic chanting, forming the backbone of traditional poetry.

88. (A) I, II, III, and IV
A Doha is an Ardha-sama Matrik Chhand consisting of four quarters or charanas. Structurally, the first and third quarters contain thirteen matras each, while the second and fourth quarters contain eleven matras each. This specific alternating pattern creates a distinct rhythm that has been widely used in Indian literature for aphoristic and didactic poetry, providing a concise and memorable structural form.

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89. (C) At the end of the second and fourth charanas
In a standard Doha stanza, the rhyme or Tuk usually occurs at the end of the second and fourth charanas. This placement provides a sense of completion and rhythmic resolution to the couplet. By anchoring the rhyme in these positions, the meter maintains its structured flow while emphasizing the concluding thought of each half, aiding in the oral tradition and memorability.

90. (A) Sortha
The Sortha meter is recognized as the exact reverse of a Doha in terms of its moraic structure. While a Doha has an alternating pattern of thirteen and eleven matras, the Sortha features eleven matras in the first and third charanas and thirteen in the second and fourth. This inversion changes the rhythmic emphasis but retains the

overall four-quarter structure common in Hindi poetry.

91. (D) Sama Matrik Chhand
Chaupai is classified as a Sama Matrik Chhand because every line or charana in the stanza contains an equal number of matras. This consistency provides a steady and even rhythm, which is highly effective for long narrative poems and spiritual texts. Unlike half-even or uneven meters, the Chaupai's uniform structure allows for a continuous and harmonious flow of recitation throughout the work.

92. (B) 16
Each charana or quarter of a standard Chaupai Chhand contains exactly sixteen matras. This specific count is maintained across all four lines of the stanza, ensuring a balanced and rhythmic structure. This uniform length makes the Chaupai particularly suitable for chanting and storytelling, as seen in many classical Indian epics where it is used to maintain a steady narrative pace.

93. (A) Both A and R are true and R is the correct explanation of A.
Notable poetic works frequently utilize the Chaupai and Doha meters because these Matrik forms are highly suitable for continuous, rhythmic storytelling. The combination of the steady Chaupai and the concluding Doha allows poets to build expansive narratives while providing occasional pauses for summary or reflection. This structural flexibility and inherent musicality have made them the preferred choice for long epic compositions.

94. (D) Varnik (Syllabic)
Malini is an example of a Varnik Chhand, which means its structure is defined by the count and sequence of syllables rather than the weight of moras. In this type of meter, the arrangement of short and long syllables follows a strict pattern across every line. Syllabic meters like Malini are common in classical Sanskrit poetry, where they provide a precise rhythm.

95. (A) 15
Each quarter of a Malini Chhand consists of exactly fifteen syllables. These syllables are arranged in a specific sequence of Ganas, typically starting with two Naganas followed by a Magana and two Yaganas. This precise syllabic organization gives the meter its characteristic flow and grace, making it a popular choice for poets who wish to create a refined and musical effect.

96. (B) I, II, III, and IV
Mandakranta is a Varnik Chhand consisting of seventeen syllables per quarter, known for its slow and majestic rhythm. It is frequently used in classical masterpieces to convey deep emotions or grand descriptions. Unlike Matrik meters, its structure is based on a strict syllabic sequence. This meter's deliberate pace allows for a detailed exploration of imagery and sentiment within a disciplined structural framework.

97. (B) Varnik relies on syllable count; Matrik on mora count
The fundamental difference between Varnik and Matrik Chhand lies in the unit of measurement used to define the rhythm. Varnik meters rely on the total count and specific arrangement of syllables in each line. In contrast, Matrik meters are based on the count of moras or matras, which considers the vowel weight of each sound. Both systems provide structural discipline to poetry.

98. (A) P-4, Q-2, R-3, S-1
Meters are categorized by their specific structural rules regarding matras or varnas. A Doha alternates between thirteen and eleven matras, while a Chaupai has sixteen matras per line. Malini is a syllabic meter with fifteen syllables per quarter, and Mandakranta consists of seventeen syllables. These varied structures allow poets to choose a rhythm that best fits the mood and purpose of their work.

99. (C) Yati
Yati refers to the intentional pause taken during the recitation of a poetic verse. It is a structural element that helps maintain the rhythm and prevents the reader from becoming breathless. The placement of Yati is often dictated by the specific rules of the meter, ensuring that the flow of sound is punctuated at appropriate intervals to enhance the overall aesthetic experience.

100. (D) Gati
The continuous flow or melodic rhythm experienced when reading or reciting poetry is

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termed Gati. It represents the smooth movement of the verse, which is achieved through the correct application of metrical rules and the appropriate placement of pauses. Gati is essential for creating a musical effect, allowing the poem to resonate emotionally with the listener through its harmonious and rhythmic progression.

101. (C) Moral and aesthetic evaluation
In the context of Samaalochana or criticism, the primary function of literature is to provide a platform for moral and aesthetic evaluation. Criticism analyzes how a work reflects human values and achieves artistic excellence through its structure and themes. This evaluative process helps to determine the work's significance and its impact on the reader's understanding of ethics, beauty, and society.

102. (B) Descriptive criticism - Analyzes how a text is constructed
Descriptive criticism focuses on analyzing the internal structure and construction of a literary text without necessarily imposing external judgments. It seeks to explain how the various elements of a work, such as language, form, and narrative technique, interact to create meaning. This approach provides a detailed understanding of the writer's craft and the specific mechanics that contribute to the work's artistic impact.

103. (D) I, II, and IV
A Geet or lyric is primarily intended for singing and emphasizes intense emotional expression. Structurally, it often features a repeating refrain known as a Sthayi, which anchors the musical and thematic progression. Unlike extended narrative forms, it does not require complex multi-layered plots, focusing instead on a single sentiment or experience that is conveyed through its rhythmic and melodic linguistic organization.

104. (A) Meghaduta
Kalidasa's Meghaduta is a notable example of a Khand Kavya, as it focuses on a single significant episode—the message sent by an exiled Yaksha to his beloved. This form is characterized by its limited narrative scope and high emotional intensity within a structured poetic framework. Unlike grand epics like the Mahabharata, it concentrates on a specific emotional journey rather than an entire lifespan.

105. (A) II, I, IV, III
A logical methodological order for literary criticism begins with an initial close reading of the text to understand its content. This is followed by a detailed analysis of its structural elements and the contextualization of the work within its historical and literary background. The process concludes with a final evaluation and judgment, where the critic determines the work's overall artistic and thematic success.

106. (B) To introduce the play, playwright, and setting
In the structure of a standard drama, the Prastavana or prologue serves to introduce the play, the playwright, and the general setting to the audience. It often involves a brief dialogue that prepares the viewers for the upcoming narrative and establishes the mood of the performance. This introductory section is essential for providing the necessary context and engaging the audience's interest before the main action begins.

107. (D) It requires a vast number of characters and settings.
The one-act play is characterized by its structural focus and brevity, typically utilizing a single central episode and aiming for a unified aesthetic effect. It does not require a vast number of characters or diverse settings; in fact, its effectiveness often stems from its concentration on a limited group and a specific location. This economy of means allows for a swift and intense exploration of conflict.

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108. (A) Both A and R are true and R is the correct explanation of A.
The novel is frequently described as the epic of the modern world because it has replaced traditional verse epics with expansive, realistic portrayals of society. While ancient epics focused on mythic heroes and divine interventions, the novel explores the complexities of contemporary human life within a detailed social panorama. This shift reflects the evolving interests of readers and the broader capabilities of prose.

109. (C) Limitation to a single impression or effect
A key characteristic that distinguishes a story from a novel is its limitation to a single impression or unified effect. While a novel can explore multiple lengthy subplots and various thematic strands over a large canvas, a story remains focused on

a specific incident or character revelation. This concentration ensures that the narrative is tight and that the reader's attention is directed toward a single climax.

110. (D) Essay (Nibandh)
The essay is the prose form that relies most heavily on the author's personal viewpoint, logical reasoning, and discursive style. It provides a platform for the writer to explore their own reflections and arguments on a specific subject without the constraints of a plot or dramatic structure. This subjective nature makes the essay a unique medium for intellectual self-expression and the systematic exploration of ideas.

111. (A) I, II, III, and V
Reportaz is a literary genre that originated from the French term for reportage, gaining significance during major historical events. It blends journalistic fact with a narrative literary style, allowing writers to document real events with personal insight and creative flair. Unlike purely fictional works, it is grounded in reality but utilizes descriptive and structural techniques to create a more engaging and aesthetically resonant account.

112. (B) The nature, form, and character of criticism
In the context of the nature of criticism, the term Swaroop refers to the inherent character, form, and defining qualities of the critical process. It encompasses the principles and methods that critics use to analyze and evaluate literature. Understanding the Swaroop of criticism is essential for recognizing how different schools of thought approach the interpretation of texts and how they establish their analytical frameworks.

113. (A) P-2, Q-1, R-4, S-3
Literary criticism is divided into several types based on its methodology. Theoretical criticism establishes the foundational principles of literature, while practical criticism focuses on analyzing individual texts directly. Historical criticism studies works within their socio-cultural timelines to understand their origins. Comparative criticism evaluates texts across different languages and cultures, highlighting the similarities and differences in their themes, styles, and artistic achievements.

114. (C) Portrait painting
Sabda Chitra or a pen-portrait shares the most structural similarity with portrait painting because it aims to create a vivid and detailed image of a subject using words. Just as a painter uses colors and lines to capture an individual's essence, the writer uses evocative language and descriptive detail to sketch a character or scene. This form emphasizes static representation over dynamic plot progression.

115. (C) Statement I is true but Statement II is false.
A biography or Jivni demands strict adherence to factual truth while simultaneously employing literary grace to engage the reader. It is not permissible for a biographer to invent historical facts for entertainment, as this would violate the genre's fundamental requirement for accuracy. The goal is to provide a truthful and aesthetically pleasing account of a person's life that stands as a reliable historical record.

116. (A) Kavya can encompass both verse (Padya) and artistic prose (Gadya)
In its broader classical sense, Kavya encompasses all forms of artistic literature, including both metrical verse and high-quality prose. This concept is more inclusive than the specific English term 'poetry', which is often limited to rhymed or metrical compositions. By viewing literature as a unified field of creative expression, Indian poetics recognizes the aesthetic potential in various structural forms that utilize language artistically.

117. (D) Chhand (Meter)
While Chhand is a vital structural element within poetry, it is not considered a primary division of Kavya based on its physical form. Traditional classifications divide Kavya into Gadya (prose), Padya (verse), and Champu (a mixture of both). These categories describe the overall medium of the literary work, whereas meter is a specific tool used within the verse form to provide rhythm and structure.

118. (B) I, III, and IV
Champu Kavya is a unique literary form that blends prose and poetry, utilizing the strengths of both mediums to achieve its aesthetic goals. It is classified as a subset of auditory poetry because its primary mode of experience is through reading

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or listening. By alternating between the narrative flexibility of prose and the emotional intensity of verse, it provides a varied and rich experience.

119. (C) Words have different capacities to convey diverse layers of meaning
The doctrine of Sabd Shakti implies that words possess different capacities to convey diverse layers of meaning, ranging from the literal to the suggested. This concept is fundamental to Indian poetics, as it explains how writers use language to create depth and evoke complex emotional responses. By understanding these powers, critics can analyze the subtle ways in which literature communicates ideas beyond simple communication.

120. (A) Vachyartha
Vachyartha refers to the direct, conventional, or dictionary meaning of a word as established by social usage. It is the primary layer of meaning conveyed by the power of Abhidha. In literary analysis, identifying the Vachyartha is the first step toward understanding a text, as it provides the literal foundation upon which more complex indicative or suggested meanings are subsequently built by the poet.

121. (D) Vyangyartha (Suggested meaning)
Vyangyartha is the suggested or hidden meaning that is generated through the power of Vyanjana Sabd Shakti. This layer of meaning goes beyond the literal and indicative levels, often evoking the aesthetic sentiment or Rasa of the work. It is considered the most artistic form of communication in poetry, as it relies on the reader's sensitivity to grasp the subtle implications intended by the author.

122. (A) Both Statement I and Statement II are true.
Lakshana Sabd Shakti functions only when the primary meaning of a word is hindered or inappropriate in a given context. Furthermore, there must be a clear relationship between the literal meaning and the secondary indicative meaning for the communication to be successful. This power allows for the use of metaphors and idioms, enriching the language by providing meanings that transcend simple dictionary definitions.

123. (A) Both A and R are true and R is the correct explanation of A.
Vyanjana is regarded as the highest form of Sabd Shakti by Dhvani theorists because it is the only power capable of evoking Rasa. Since aesthetic sentiments cannot be directly named or described through literal or indicative language, they must be subtly suggested to the reader. This process of suggestion allows the dormant emotions within the audience to be awakened and transformed into aesthetic joy.

124. (B) Lakshana (Gauni)
The sentence describing a person as a lion in the battlefield relies on Lakshana Sabd Shakti, specifically the Gauni type, to convey the quality of courage. Since a human cannot literally be a lion, the primary meaning is obstructed, and the qualities associated with a lion are transferred to the person. This indicative use of language allows for powerful characterization through metaphorical comparison.

125. (C) It is akin to the supreme bliss of realizing the ultimate reality
The description of Rasa as Brahmananda Sahodara suggests that aesthetic joy is akin to the supreme bliss experienced when realizing the ultimate reality or Brahman. This analogy highlights the transcendental and elevating nature of literary experience, which lifts the individual out of their mundane concerns. While not identical to spiritual liberation, it provides a refined, selfless pleasure that mirrors the highest state of consciousness.

126. (D) I, II, III, and IV
Rasa realization involves several interacting factors: the dormant Sthayi Bhava is awakened by the Alambana Vibhava and enhanced by the Uddipana Vibhava. The resulting emotional state is expressed through Anubhavas, which are physical and psychological reactions. While these elements are essential, Sanchari Bhavas are transient rather than permanent states. This comprehensive framework explains how literature systematically transforms raw emotion into a universalized aesthetic flavor.

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127. (A) Uddipana Vibhava
The description of a dark forest and howling winds serves as an Uddipana Vibhava because

72. (A) Kuntaka
Kuntaka is the theorist who established Vakrokti as the foundational soul of poetry in his seminal work, Vakrokti Jivitam. He argued that all poetic beauty derives from the unique and artistic turn of phrase that distinguishes literature from ordinary speech. By elevating this figure of speech to a central status, he emphasized the role of creative linguistic ingenuity in the aesthetic experience.

73. (C) I, II, and IV
Upma or simile establishes a comparison between two different objects based on shared qualities. It requires an Upameya, which is the subject, and an Upamana, the object of comparison, often linked by words like 'sa' or 'si'. Unlike a metaphor, it does not completely identify the two but highlights their similarity. It is a foundational figure of speech in classical poetics.

74. (A) Shlesh (pun)
A complete simile or Purnopama requires four essential components: the subject, the object of comparison, the shared quality, and the comparative word. While these elements work together to create a clear comparison, Shlesh or punning is a separate figure of speech and is not a required part of this structure. The absence of any of the four core elements would result in a Luptopama.

75. (A) I, II, III, IV
The historical development of Indian poetic theories began with Bharata's focus on Rasa, followed by Bhamaha's emphasis on Alankar. Vamana later introduced the Riti school, which concentrated on style. Finally, Anandavardhana propounded the Dhvani theory, identifying suggestion as the ultimate soul of poetry. This sequence represents the gradual refinement and expanding complexity of aesthetic thought over several centuries in ancient India.

76. (B) Rupak
In Rupak Alankar or metaphor, the distinction between the subject and the object of comparison is erased by representing them as entirely identical. The Upameya is described as being the Upamana itself, rather than merely being like it. This creates a powerful image that collapses the distance between the two entities, intensifying the emotional and descriptive impact of the poetic expression.

77. (B) Both Statement I and Statement II are false.
In Rupak Alankar, the comparison is implied through total identity and does not use explicit comparative words like 'as' or 'like'. Conversely, Upma Alankar explicitly uses such words to establish similarity between the subject and the object. The provided statements swap these fundamental characteristics, as the presence or absence of comparative words is the primary structural difference between these two figures.

78. (A) Both A and R are true and R is the correct explanation of A.
Bharantiman Alankar involves a genuine mistake of identity where the observer firmly believes the subject is the object of comparison. This illusion is so strong that it leads the individual to take action based on this false certainty. The extreme similarity between the two entities causes a psychological shift from mere observation to an erroneous conclusion, which is then portrayed poetically.

79. (A) Sandeh involves mental oscillation; Bharantiman establishes false certainty.
The functional difference between Sandeh and Bharantiman lies in the observer's state of mind. Sandeh involves doubt and mental oscillation, where the observer is unsure if the subject is one thing or another. In contrast, Bharantiman involves reaching a firm but false conclusion about the subject's identity. One represents the presence of uncertainty, while the other represents a state of mistaken certainty.

80. (B) Sandeh
The expression asking whether a face is actually the moon is a classic example of Sandeh Alankar. It captures a moment of poetic doubt where the speaker cannot decide between two possibilities due to their striking similarity. This oscillation between the subject and the object of comparison creates an aesthetic effect centered on the theme of wonder and the power of beauty.

81. (B) I, II, III, and V
Uttprechha Alankar involves the poetic imagination or assumption where the subject is creatively envisioned as the object of comparison.

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136. (B) Vidya-viruddha
Vidya-viruddha is a poetic defect that occurs when the intended meaning is logically impossible or contrary to established laws of nature or knowledge. This flaw disrupts the reader's immersion in the work by presenting facts that are demonstrably false or absurd within the context of the real world. Maintaining logical consistency is important even in creative literature to ensure that the aesthetic experience remains grounded and believable.

137. (B) It involves the repetition of vowel sounds only
Anuprash or alliteration primarily involves the repetition of consonant sounds rather than just vowels. The similarity of these sounds creates a rhythmic and musical effect that enhances the verse's appeal to the ear. While vowel sounds may vary, the consistent return to the same consonants provides a structural and acoustic pattern that is essential for this Sabdalankar's function in decorating the language of the poem.

138. (A) Both A and R are true and R is the correct explanation of A.
Yamak Alankar requires the repetition of a word where each instance carries a different meaning. If the repeated word has the same meaning, it is considered a mere verbal repetition or Punarukti, which is often viewed as a poetic flaw. The aesthetic value of Yamak lies in the clever interplay between identical sounds and divergent interpretations, providing both intellectual engagement and linguistic decoration to the poetic composition.

139. (C) To embrace or stick together
The word Shlesh literally means to embrace or stick together, referring to the way multiple meanings are attached to a single word in this figure of speech. It operates like a pun, where one linguistic unit carries several interpretations simultaneously. This consolidation of meaning enriches the poetic expression, allowing the poet to communicate complex and varied ideas through a single, carefully chosen word that serves multiple thematic purposes.

140. (A) Vakrokti
Vakrokti is the figure of speech that relies on a twisted or indirect statement, often depending on the speaker's tone of voice (Kaku) or the clever splitting of words to derive a different meaning. It occurs when the listener deliberately misinterprets the speaker's intent for artistic or humorous effect. This indirectness is viewed as a hallmark of poetic ingenuity, distinguishing literary language from ordinary and direct communication.

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141. (D) I, II, III, and V
Upma or simile is a fundamental figure of speech consisting of four parts: the subject, the object of comparison, the shared quality, and the comparative word. A Purnopama contains all four, while a Luptopama is missing one or more elements. It serves as a basis for many other Arthalankars, utilizing explicit comparison to highlight the beauty or characteristics of the subject being described in the poem.

142. (B) Rupak
The phrase describing a lotus-face is a classic example of Rupak Alankar or metaphor. Here, the distinction between the face and the lotus is collapsed, representing them as identical rather than merely similar. By identifying the subject directly with the object of comparison, the poet creates a powerful and condensed image that intensifies the aesthetic impact. This figure of speech is widely used in poetry to create vivid descriptions.

143. (A) P-3, Q-1, R-2, S-4
Different figures of speech utilize distinct psychological and linguistic mechanisms. Bharantiman involves taking action based on a mistaken identity. Sandeh is marked by words like 'or', indicating mental oscillation. Uttprechha uses imaginative assumption, often signaled by 'as if'. Atisayokti involves crossing the boundaries of worldly reality through extreme exaggeration. These tools allow poets to explore various states of mind and levels of descriptive intensity in their work.

144. (A) Apahnuti
Apahnuti Alankar occurs when the Upameya or subject is explicitly denied or concealed in order to establish the Upamana or object of comparison. An example is saying that something is not a face but the moon itself. This forceful denial serves to emphasize the supreme qualities of the object, creating a striking and unconventional

comparison that heightens the poetic effect and challenges the reader's literal perception.

145. (C) Statement I is true but Statement II is false.
Atisayokti Alankar involve descriptions that deliberately cross the bounds of realistic probability to emphasize a specific quality. While it utilizes extreme exaggeration, it is not considered a poetic flaw; rather, it is a recognized and valued embellishment in many traditions. When used effectively, it enhances the striking nature of the poetry and helps convey intense emotions or grand descriptions that ordinary language might fail to capture.

146. (B) Virodhavas
The provided verse uses Virodhavas Alankar by presenting an apparent contradiction: as the heart drowns in a dark color, it becomes brighter. This logical conflict is resolved through a deeper understanding of the spiritual context, where 'dark color' refers to devotion to Krishna (Shyam). The figure of speech highlights the paradoxical nature of emotional and spiritual growth, where surrender leads to enlightenment and internal purification.

147. (B) Four lines or quarters (Charanas)
In classical prosody, a complete stanza or Chhand typically requires four lines or quarters, known as charanas. This structure ensures a balanced and rhythmic pattern that can be consistently repeated throughout the poem. While some shorter forms exist, the four-quarter arrangement is the standard framework for most traditional Indian meters, providing the necessary space to develop a complete rhythmic and thematic unit of thought.

148. (D) I, II, III, and IV
Matrik meters are defined by their specific moraic counts in each quarter. A Chaupai contains sixteen matras per line. A Doha alternates between thirteen and eleven matras, while its reverse, the Sortha, uses eleven and thirteen. The Rola meter consists of twenty-four matras per line. These varying counts provide different rhythmic textures, allowing poets to choose the most appropriate meter for their narrative or lyrical goals.

149. (C) Active analysis, interpretation, and judgment
Samaalochana distinguishes itself from mere reading through active analysis, interpretation, and judgment of a literary work. It involves a systematic approach where the critic examines the text's themes, structural forms, and aesthetic achievements. By providing an objective evaluation of both merits and demerits, criticism helps readers engage more deeply with the work and understand its place within the broader literary and cultural landscape.

150. (D) Analyzing how genres organize language for meaning
The study of structural forms in literature primarily entails analyzing how different genres organize language to create and communicate meaning. This involves examining the specific rules and conventions that define forms like drama, novels, or poetry. By understanding these structural frameworks, readers and critics can better appreciate how the arrangement of words, rhythm, and narrative elements contributes to the overall aesthetic and thematic impact.

151. (A) Sahitya
The term Sahitya in Indian Kavya Shastra denotes the harmonious blending and togetherness of word and meaning. It signifies a state where the linguistic expression and the intended message are perfectly aligned to create an artistic whole. This concept emphasizes that true literature is more than just communication; it is a creative synthesis that produces aesthetic beauty and emotional resonance through the balanced union of its components.

152. (B) "Shabdarthau sahitau kavyam"
Bhamaha, a prominent early rhetorician, defined poetry with the famous phrase "Shabdarthau sahitau kavyam," which means that the union of word and meaning constitutes poetry. His definition highlights the essential partnership between the linguistic form and the conceptual content in literature. This foundational idea emphasizes that neither words nor meanings alone can create poetry; it is their artistic and purposeful combination that produces a literary work.

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153. (C) Vishwanatha
The scholar Vishwanatha is credited with defining poetry as "Vakyam Rasatmakam Kavyam," meaning a sentence whose soul is aesthetic flavor or Rasa is poetry. His definition places the experience of Rasa at the very center of literary art, suggesting that the primary purpose of a sentence in a poetic context is to evoke a refined emotional response. This perspective has been highly influential in subsequent aesthetic theory.

154. (D) Jivni - Historical truth
A Jivni or biography is a literary form that is fundamentally rooted in historical truth, as it documents the real-life events and achievements of an individual. While it employs literary techniques for narrative grace, it must maintain accuracy to its subject. Other pairs like Aalochana with fiction or Sabda Chitra with epic poetry are incorrect, as those forms serve entirely different structural and thematic purposes in literature.

155. (A) A central conflict resolved by the protagonist
The unity of action in a drama is ensured by a central conflict that is introduced and eventually resolved by the protagonist. This singular focus prevents the narrative from becoming fragmented by unrelated subplots. By organizing all events and character interactions around this main dramatic arc, the playwright creates a cohesive and compelling story that maintains the audience's attention and achieves a unified aesthetic impact upon completion.

156. (B) It grounds the characters in a specific time, place, and social milieu
In a novel, the setting is essential because it grounds the characters and their actions within a specific time, place, and social milieu. This detailed environment provides the necessary context for the story's events and helps the reader understand the characters' motivations and the societal pressures they face. A well-developed setting enhances the realism of the narrative and contributes to the overall depth and complexity of the work.

157. (C) Statement I is true but Statement II is false.
A short story often begins close to the climax to maintain structural brevity and achieve a concentrated effect. Given its limited scope, it does not allow for the detailed development of dozens of characters; instead, it focuses on a few key individuals and a specific incident. This economy of form ensures that the aesthetic impact is unified and that the narrative moves swiftly toward its resolution.

158. (C) Subjective and emotional
The fundamental tone of a lyric or Geet is subjective and emotional, as it primarily expresses the personal feelings and internal experiences of the poet. Unlike objective or didactic forms, the lyric focuses on the intensity of a single sentiment, often conveyed through musical and rhythmic language. This emphasis on individual expression and emotional resonance makes the lyric a powerful medium for connecting the author's inner world with the reader.

159. (D) Engaging narrative based on factual events
An essential feature of a successful Reportaz is an engaging narrative that is firmly based on factual events. It combines the accuracy of journalism with the descriptive power and structural techniques of literature. This blend allows the writer to present real-world occurrences in a way that is both informative and aesthetically resonant, providing the reader with a deeper understanding of the event through a personalized and artistic lens.

160. (A) I, II, and IV
Samichha or criticism requires an objective analytical framework to assess the aesthetic and thematic value of a literary work. It involves a detailed examination of both Kavya Gunas and Kavya Dosh to provide a balanced evaluation. By analyzing these elements, the critic helps readers understand the depth and significance of the text, enriching their appreciation and contributing to the broader intellectual discourse surrounding literature and art.

161. (C) Mimamsakas
The concept of Tatparya as a distinct Sabd Shakti is proposed by the Mimamsa school of Indian philosophy. They argue that beyond the individual meanings of words, there is a synthesized meaning of the complete sentence that must be recognized. This idea emphasizes the importance of holistic interpretation in understanding communication, particularly in the context of

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210. (B) Medium (Prose/Verse/Drama) and Subject Matter (Theme/Emotion)
The bases of poetic forms primarily include the chosen medium, such as prose, verse, or drama, and the subject matter, which encompasses themes and emotions. These foundational elements determine how a literary work is structured and how its content is presented to the audience. By choosing the appropriate form and content, authors can effectively communicate their artistic vision and evoke the intended aesthetic response, ensuring that the structural organization and thematic substance work together harmoniously.

211. (C) I, III, and V
An essay is a prose exploration of a specific subject that aims for a logical progression of ideas. It can be reflective, narrative, or descriptive, allowing the author to present their viewpoint and arguments in a flexible structure. Unlike dramatic or fictional forms, the essay focuses on the systematic development of a theme through reasoning and personal insight. This subjective and analytical nature makes it a vital tool for intellectual discourse and the creative exploration of diverse topics.

212. (D) Jivni
The provided answer Jivni is incorrect as it refers to a biography, which is a factual account. However, based on the options and the question asking for a short piece of fiction, the correct term should be 'Story' or 'Kahani'. A story is defined by its brevity and focus on a single event or character revelation, aiming for a unified effect. It lacks the expansive canvas of a novel, concentrating instead on a specific moment that provides a deep and immediate impact.

213. (A) P-2, Q-1, R-3, S-4
Different literary genres have unique core requirements that define their structure and purpose. Drama relies on performative action and dialogue for stage representation. A Jivni requires a factual and accurate account of a person's life history. Reportaz functions as an eyewitness literary account of real events, blending journalism with narrative flair. A Geet is characterized by its lyrical musicality and emotional intensity, often intended to be sung to convey a single sentiment or experience.

214. (A) Drama
Drama is the primary example of Drishya Kavya, or poetry that is seen, because it is fundamentally designed for visual performance on stage. It relies on acting, gestures, and settings to convey its meaning and evoke emotions in the audience. Unlike auditory forms that are primarily read or heard, drama achieves its full aesthetic realization through the combination of sight and sound in a live performance, making it a unique and powerful form of artistic expression.

215. (C) Statement I is true but Statement II is false.
Sabda Chitra creates a vivid and detailed image of a person or scene using evocative words, functioning much like a painting in literary form. It does not require a multi-act structure like a drama; instead, it focuses on descriptive power and characterization within a relatively static and focused framework. This form allows the writer to capture the essence of a subject through precise and artistic language, providing the reader with a clear and striking visual-like experience.

216. (B) Lakshana
Lakshana Sabd Shakti is the power that gives meaning to standard idioms where the literal interpretation does not apply. When the primary meaning is obstructed, the reader adopts a secondary, indicative meaning based on conventional usage or relationship. This allows language to convey complex ideas and cultural nuances through established metaphorical expressions. Understanding how Lakshana works is essential for interpreting the symbolic and non-literal layers of meaning that are frequently used in both literature and everyday communication.

217. (C) Shringara - Shyama (Dark)
According to the Natya Shastra, each aesthetic sentiment is associated with a specific symbolic color or varna. Shringara Rasa, or the erotic sentiment, is linked with Shyama, which represents a dark or blue-black hue. This association helps in setting the visual and emotional tone for dramatic performances and poetic descriptions. Other Rasas have their own symbolic colors, such as white for the comic and red for the furious, creating a comprehensive sensory framework for aesthetic theory.

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170. (B) Pratibha, Vyutpatti, Abhyasa
Traditional Indian poetics identifies three essential causal factors for the creation of Kavya: Pratibha, Vyutpatti, and Abhyasa. Pratibha is the innate creative genius, Vyutpatti is the proficiency gained through the study of various disciplines, and Abhyasa is the constant practice of writing. The combination of these three factors ensures that a poet possesses both the inspiration and the technical skill required to produce high-quality literary works that achieve aesthetic excellence.

171. (C) Prasada
Prasada Guna is associated with a swift and widespread understanding of meaning, often compared to fire spreading through dry grass. It represents clarity and lucidity in expression, ensuring that the reader grasps the intended message immediately upon hearing or reading the verse. This quality is highly valued as it facilitates the smooth realization of Rasa by removing linguistic and structural barriers between the work and the audience's emotional perception.

172. (D) It evokes excitement, energy, and brilliance
Ojas Guna is defined by its ability to evoke excitement, energy, and brilliance in the composition. It is characterized by a robust and forceful style that often employs long compounds and harsh consonants to reflect intense emotions like heroism or anger. This quality provides the linguistic strength necessary to match the power of the sentiments being depicted, ensuring that the aesthetic impact is as vigorous and striking as the subject matter itself.

173. (A) Using rustic, unrefined, or vulgar language in a serious context
Gramya Dosh occurs when a poet uses rustic, unrefined, or vulgar language in a context that requires sophistication and dignity. This defect disrupts the aesthetic tone and can alienate an audience with refined tastes. It represents a failure in linguistic decorum, where the choice of words is inappropriate for the intended sentiment or the social standing of the characters, thereby hindering the successful realization of Rasa and the overall artistic quality.

174. (A) Both A and R are true and R is the correct explanation of A.
Kavya Dosh hinders the aesthetic experience because it disrupts the flow of meaning and the realization of Rasa. These flaws pull the reader's attention away from the emotional and thematic core of the work toward structural or linguistic errors. By creating jarring interruptions in the artistic experience, defects prevent the reader from achieving the refined state of joy that is the primary goal of high-quality literature and poetic expression.

175. (B) The subject that is being described or compared
In the study of Alankar Shastra, the term Upameya signifies the subject that is being described or compared in a figure of speech. It is the primary focus of the comparison, such as a person's face in the sentence "Her face is like the moon." Identifying the Upameya is essential for understanding the structure of similes and metaphors, as it clarifies which entity is receiving the attributes of the object of comparison.

176. (C) The standard or object of comparison
Upamana is defined as the standard or object with which the subject is being compared in a figure of speech. It possesses the qualities that the poet wishes to highlight in the Upameya. In the comparison "Her face is like the moon," the moon serves as the Upamana. By using a well-known object of beauty or strength, the writer effectively communicates the characteristics of the subject through a familiar and striking image.

177. (D) like
In the sentence "Her face is like the moon," the word 'like' serves as the Vachaka Shabda. This is the comparative word that explicitly establishes the relationship of similarity between the subject and the object of comparison. These words are essential components of a complete simile or Upma, as they signal to the reader that a comparison is being made, distinguishing the figure of speech from more direct identifications like metaphors.

178. (A) I, II, and III
Anuprash or alliteration includes several types based on the pattern of repetition. Chhekanuprash involves a single repetition of a consonant

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subject in a way that resonates emotionally and aesthetically.

195. (D) There is no difference; they are strictly interchangeable.
In the broad context of literary study, there is no fundamental difference between the terms Aalochana and Samaalochana, as they are often used interchangeably to refer to the process of critical evaluation. Both involve the systematic analysis and judgment of a work's merits and demerits. While some might suggest a nuanced difference in emphasis, in common practice, they both represent the equitable and objective review of literature based on established aesthetic and thematic principles.

196. (C) Statement I is true but Statement II is false.
Traditionally, Kavita or poetry relies on Chhand or meter to create a disciplined musicality that enhances its aesthetic impact. While modern poetry has moved toward free verse and away from strict metrical rules, it does not strictly reject all forms of rhythm or internal musicality. Many modern works still utilize sound patterns and rhythmic language to evoke emotions, demonstrating that the connection between poetry and musical flow remains a vital part of the creative process.

197. (A) Dialogue (Samvad) for the entire exposition
Dialogue is an indispensable element of drama because the entire narrative and exposition must be conveyed through the characters' speech on stage. Unlike a novel, where a narrator can provide internal monologues and detailed descriptions, drama relies on direct communication and interaction between actors to advance the plot and develop characters. This structural requirement is fundamental to the dramatic form, as it enables the story to be realized through performance and immediate verbal exchange.

198. (A) Both A and R are true and R is the correct explanation of A.
The one-act play demands strict adherence to the unities of time, place, and action because its short duration restricts the portrayal of sprawling or multi-locational narratives. By focusing on a single incident within a restricted timeframe and setting, the playwright ensures that the aesthetic effect is unified and intense. This structural economy is necessary to achieve a powerful impact on the audience within the limited performance time available for this specific dramatic form.

199. (C) Lyric (Geet)
The lyric or Geet is considered a subjective literary form because it is primarily focused on expressing the personal emotions, reflections, and internal experiences of the poet. Unlike news reports or scientific treatises, which aim for objectivity and factual accuracy, the lyric prioritizes emotional intensity and individual perspective. This subjective nature allows for a deep and intimate connection between the author and the reader, as the poem serves as a direct window into the poet's heart.

200. (A) I and II
The novel developed significantly with the advent of the printing press, which allowed for wider distribution and the growth of a reading public. It is a polyphonic form, meaning it can incorporate multiple voices and diverse perspectives within a single narrative. Unlike more restricted forms, the novel does not have to end in tragedy and can span numerous settings and timeframes, offering writers a large and flexible canvas for exploring complex human and societal themes.

201. (A) Sadharni Karan
Sadharni Karan is the literary concept that deals with identifying and establishing the exact emotional landscape that a reader shares with a character. Through the process of generalization, individual feelings are transformed into universalized aesthetic states. This allows the audience to transcend their personal identities and connect deeply with the depicted emotions, facilitating a shared experience of Rasa. This universal identify is the key to why literature can resonate across diverse cultural and temporal boundaries.

202. (B) Vyabhichari Bhava
Sanchari Bhava is also commonly known as Vyabhichari Bhava in the framework of Rasa theory. These are the transient or fleeting emotions that emerge and dissolve throughout a literary work, supporting the primary sentiment. They act like waves in an ocean, arising from the main emotion and then merging back into

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long vowels. This system focuses on the duration of sounds rather than the number of syllables or lines. By regulating the total moraic weight in each quarter, Matrik meters provide a flexible but disciplined structural framework that is highly effective for creating musical and rhythmic patterns in various forms of poetry.

187. (A) 1
In the counting system for Matrik Chhand, a short vowel or Hrasva is assigned exactly one matra. This unit represents the basic weight of a sound that takes a single unit of time to pronounce. Vowels like 'a', 'i', and 'u' fall into this category. Correctly identifying these weights is essential for ensuring that the poetic verse adheres to the structural rules of the specific meter, maintaining the intended rhythm and flow.

188. (A) Both A and R are true and R is the correct explanation of A.
Long vowels like 'aa', 'ee', and 'oo' are counted as two matras because they take twice as much time to pronounce compared to short vowels. This distinction in sound duration is the fundamental basis for the rhythmic structure in Matrik Chhand. By assigning specific weights to different vowel lengths, the metrical system ensures a consistent and predictable flow of sound, which is vital for the musical recitation and overall aesthetic appeal of the poetry.

189. (B) 3
In the structure of Varnik Chhand, a Gana consists of exactly three syllables. These groups of three are used as the basic building blocks to define the specific rhythm and pattern of a syllabic meter. By arranging these triplets in various combinations of short and long sounds, poets can create a wide variety of metrical forms. This system provides a precise and disciplined way to organize the flow of sound within a poetic verse.

190. (C) 8
Classical prosody or Chhand Shastra enumerates exactly eight total Ganas, each representing a unique combination of three short and long syllables. These include the Yagana, Magana, Tagana, Ragana, Jagana, Bhagana, Nagana, and Sagana. Together, these eight combinations form the foundational system for defining all syllabic or Varnik meters. This detailed classification allows for the creation of precise rhythmic patterns that have been used in classical literature for centuries to ensure structural perfection.

191. (A) I, II, and IV
The 'Yamatanesabhala' formula is a famous mnemonic used to remember the eight Ganas and their corresponding patterns of short and long syllables. It specifically applies to Varnik or syllabic meters, where each letter in the formula represents the starting syllable of a Gana. This tool helps poets and students determine the correct sequence of Laghu and Guru syllables, ensuring that the verse adheres to the strict structural rules of traditional classical prosody.

192. (B) Chhanda Sutra (by Pingala)
The Chhanda Sutra, authored by Pingala, is considered the foundational treatise on the study of Chhand or meter. This seminal work established the rules for both Matrik and Varnik meters, providing the systematic framework that has guided Indian prosody for generations. By defining the principles of rhythmic structure and syllabic organization, Pingala's work laid the groundwork for the scientific analysis and creation of poetry, ensuring its disciplined and musical flow in classical literature.

193. (A) P-4, Q-2, R-1, S-3
Different Matrik meters are defined by their specific moraic patterns across their charanas. A Doha alternates between thirteen and eleven matras, while a Chaupai has sixteen matras in each line. The Sortha is the reverse of the Doha, with eleven and thirteen matras. The Rola meter consists of twenty-four matras per line. These varying structures allow poets to choose a rhythm that best fits the mood and thematic requirements of their poetic compositions.

194. (C) Modern descriptive poetry and sketches
Modern descriptive poetry and sketches primarily use Sabda Chitra to enhance their narratives by creating vivid and detailed images of people, scenes, or objects. This form relies on evocative language to provide a visual-like experience for the reader, focusing on characterization and atmosphere rather than complex plot development. By using words to paint a literary portrait, authors can capture the essence of a

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complex literary and philosophical texts where the overall intent transcends individual word definitions.

162. (A) The synthesized, holistic meaning of a complete sentence
Tatparya signifies the synthesized and holistic meaning of a complete sentence, viewed as a single unit of communication. It represents the overall intent of the speaker or writer that emerges when the individual meanings of the words are combined. This concept is vital for literary analysis, as it highlights how the structural arrangement of language creates a larger message that is more than the sum of its literal parts.

163. (A) Both A and R are true and R is the correct explanation of A.
Abhidha is the primary power of words, and without it, neither Lakshana nor Vyanjana can function. The literal or primary meaning must be grasped first before any secondary indicative or hidden suggested meanings can be derived. This logical progression ensures that communication is grounded in shared linguistic conventions, even when the poet uses language creatively to evoke complex emotions and ideas that transcend simple dictionary definitions of the words used.

164. (D) Experiential and emotive
The concept of Rasa in literature is fundamentally experiential and emotive, as it focuses on the internal response of the reader rather than purely intellectual or grammatical analysis. It represents the refined aesthetic joy that arises when emotions depicted in a work are universalized and shared by the audience. This experiential quality is what distinguishes literature from factual or technical writing, providing a transcendental pleasure that elevates the human spirit.

165. (B) Shanta
In the original framework established by Bharata Muni in the Natya Shastra, only eight Rasas were recognized for dramatic performance. These included sentiments like the erotic, the heroic, and the terrifying. Shanta Rasa, representing peace and tranquility, was not part of this initial list but was introduced and established by later theorists like Abhinavagupta. This addition expanded the scope of aesthetic theory to include a broader range of human experiences.

166. (C) Abhinavagupta (and Udbhata)
Abhinavagupta, along with earlier theorists like Udbhata, is credited with establishing Shanta Rasa as the ninth aesthetic sentiment. He argued that the state of peace and detachment is a valid and profound subject for literary and dramatic exploration. By identifying its permanent emotion as Sama or tranquility, he provided a theoretical basis for incorporating spiritual and philosophical themes into the traditional framework of Rasa, enriching the Indian aesthetic tradition.

167. (D) I, II, and III
Rati is the permanent emotion of love and affection that serves as the basis for Shringara Rasa. It can be depicted in literature either through the joy of union or the sorrow of separation. This Sthayi Bhava is central to classical poetic themes and has been a cornerstone of aesthetic theory since ancient times. It allows for a wide range of emotional exploration within the framework of romantic and devotional literature.

168. (A) P-3, Q-4, R-1, S-2
Indian poetics utilizes specific terms for the various elements that constitute a literary work. Alankar refers to figures of speech used for embellishment. Sadharni Karan describes the generalization of emotions that allows for universal identification. Sthayi Bhava is the permanent emotion at the core of a sentiment, while Kavya Dosh denotes the poetic flaws that obstruct the aesthetic experience. Together, these concepts provide a comprehensive framework for analyzing literary art.

169. (A) The poet's innate creative genius or intuition
In the context of literary creation, Pratibha refers to the poet's innate creative genius or intuition. It is considered the most vital factor that enables a writer to produce original and aesthetically powerful works. This internal spark allows the poet to see beyond ordinary reality and arrange words and meanings in a way that evokes deep emotional resonance and universal truths. Without Pratibha, the technical skills of literature remain secondary and ineffective.

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it. This interplay of fleeting feelings adds depth and variety to the character's psychology and enriches the reader's overall experience of the aesthetic sentiment.

203. (C) A pleasant spring breeze and a blooming garden
A pleasant spring breeze and a blooming garden serve as examples of Uddipana Vibhava for Shringara Rasa because these environmental factors enhance and stimulate the feeling of love. While the primary object of the emotion is the lover, these surroundings act as catalysts that heighten the emotional response in the character and the audience. Understanding how setting contributes to emotional intensity is crucial for analyzing how poets use atmosphere to facilitate the realization of Rasa.

204. (A) P-2, Q-3, R-1, S-4
Each Kavya Guna is associated with specific characteristics and suitable sentiments. Madhurya signifies sweetness, perfect for Shringara Rasa. Ojas represents brilliance and vigour, making it appropriate for furious or heroic themes. Prasada provides clarity and immediate comprehension across all sentiments. Samadhi, in some traditions, refers to the concentration of mind necessary for aesthetic experience. These qualities ensure that the linguistic form of the poem effectively supports and enhances its emotional and thematic core.

205. (B) I, III, II, IV
The process of aesthetic realization begins with the Vibhava or stimulus, which triggers reactions and transient feelings known as Anubhavas and Sanchari Bhavas. These elements then work together to awaken and intensify the dormant Sthayi Bhava or permanent emotion. The final result of this interaction is the experience of Rasa, the refined aesthetic bliss that is the ultimate goal of literature. This sequence explains how textual triggers lead to a transcendental and universalized emotional state.

206. (A) Chyutasamskara
Chyutasamskara is a poetic defect that occurs when the syntax or grammatical structure of a sentence is violated. This flaw disrupts the linguistic integrity of the work and can make the meaning difficult for the reader to grasp. Since correct grammar is the foundation of clear communication, such errors are viewed as blemishes that detract from the overall artistic quality of the poem and can hinder the reader's immersion in the aesthetic and emotional experience of the text.

207. (D) It adds a striking aesthetic appeal to the poetry
Virodhavas Alankar is an embellishment that presents an apparent logical contradiction, which is subsequently resolved through a deeper understanding of the context. While it creates a striking effect, the statement that it is an incorrect statement regarding its appeal is wrong, as its primary purpose is indeed to add aesthetic value and intellectual depth. The contradiction it presents is not real or unsolvable, but rather a poetic device used to highlight complex truths through paradoxical and tension-filled language.

208. (A) Both Statement I and Statement II are true.
In Atisayokti, the description deliberately crosses the bounds of realistic probability to emphasize a specific emotional or qualitative magnitude. This use of extreme exaggeration is not meant to be taken literally but rather as a poetic tool to highlight the intensity of a sentiment or the grand nature of a subject. By using striking and impossible imagery, the poet creates a powerful impression that resonates with the reader and enhances the overall aesthetic impact of the poetic work.

209. (A) Both A and R are true and R is the correct explanation of A.
Reportaz relies heavily on the writer's immediate sensory experience because it is fundamentally a descriptive account of a real event presented with literary flair. By blending objective facts with personal insight and narrative techniques, this form provides a more immersive and meaningful record of occurrences than standard journalism. This reliance on personal perception and creative expression allows the writer to capture the significance and emotional resonance of the events, creating a lasting and aesthetically impactful literary report.

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cluster, while Vrittyanuprash features multiple repetitions. Latanuprash repeats an entire word or phrase where the overall intent changes despite identical wording. These varieties depend entirely on the arrangement of sounds and words to create a musical effect, and they are classified as Sabdalankars rather than being based on the individual word meanings.

179. (C) Shlesh
The use of the word 'Ghanshyam' to mean both a dark cloud and Lord Krishna within the same sentence is an example of Shlesh Alankar. This figure of speech relies on a single word possessing multiple meanings that are both relevant to the context. It creates a multi-layered and enriched expression where a single linguistic unit serves two thematic purposes simultaneously, demonstrating the poet's cleverness and adding depth to the aesthetic experience.

180. (A) Rupak establishes total identity between Upameya and Upamana; Upma merely states similarity
The fundamental difference between Rupak and Upma lies in the nature of the comparison. Rupak establishes a total identity between the subject and the object, while Upma merely states a similarity between them. This distinction is often signaled by the use of comparative words like 'like' or 'as' in Upma, which are absent in Rupak. Metaphorical identification in Rupak creates a more intense and unified image compared to the explicit comparison found in a simile.

181. (D) Shlesh Vakrokti
Shlesh Vakrokti occurs when a listener deliberately misinterprets a speaker's words by utilizing the multiple meanings of a pun. Instead of accepting the intended message, the responder chooses a secondary meaning of a word to create a clever or indirect reply. This type of Vakrokti demonstrates linguistic ingenuity and adds a layer of intellectual play to the dialogue, fulfilling the requirement for artistic 'crookedness' that defines this foundational figure of speech.

182. (D) Statement I is false but Statement II is true.
Sandeh Alankar does not end with a resolution; instead, it is characterized by sustained poetic doubt and mental oscillation. Bharantiman Alankar, however, involves reaching a false certainty and taking action based on that mistaken identity. The provided statements incorrectly describe Sandeh while accurately identifying the core characteristic of Bharantiman. These two figures represent different psychological states—one of unresolved uncertainty and the other of firmly held but erroneous belief in the poetic world.

183. (A) P-3, Q-1, R-4, S-2
Alankars are defined by their unique logical and imaginative structures. Virodhavas presents apparent contradictions like 'sweet sorrow'. Atisayokti uses extreme exaggeration, such as enemies falling before arrows are even released. Bharantiman involves mistaken identity that leads to false certainty. Uttprechha utilizes imaginative assumption, often marked by 'as if', to suggest a poetic comparison. Together, these figures provide a varied palette for poets to decorate their language and intensify emotional and descriptive impact.

184. (B) Rupak
The phrase "Charan kamal" is a classic example of Rupak Alankar, where the feet and the lotus are represented as entirely identical. There is no comparative word like 'as' or 'like' to suggest a mere similarity; instead, the subject is identified directly with the object of comparison. This creates a condensed and powerful image that is frequently used in devotional poetry to express profound respect and the beauty of the divine through metaphorical language.

185. (C) Uttprechha
Uttprechha Alankar is used when an object is vividly imagined to be another, typically signaled by indicative words like 'manu' or 'janu'. This figure of speech involves a poetic assumption where the writer creatively envisions a subject as having the qualities or identity of the object of comparison. Unlike a direct identity or a simple similarity, Uttprechha emphasizes the role of the poet's imagination in creating a striking and artistic representation of reality.

186. (D) The count of short and long vowel weights (Matras)
The rhythmic cycle in a Matrik Chhand is determined by the total count of matras or moras, which considers the weight of short and

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218. (A) Both A and R are true and R is the correct explanation of A.
The novel allows for a more profound psychological exploration than a short story because it possesses a much larger canvas. This extended space and duration offer the necessary room for developing complex character arcs and incorporating detailed internal monologues. While a short story must focus on a single revelation, the novel can explore the multiple facets of a character's life and their interactions with society over time, providing a deeper and more comprehensive understanding of the human condition.

219. (A) Bhamaha
Bhamaha is the prominent early rhetorician who defined poetry as the harmonious union of sound and meaning through his famous phrase "Shabdarthau sahitau kavyam." He emphasized that literature is not just about words or just about content, but about their artistic and purposeful combination. This foundational idea highlights the essential partnership between the linguistic form and the conceptual substance in the creation of beauty, setting the stage for subsequent developments in classical Indian poetic and aesthetic theory.

220. (D) I, II, and IV
A Khand Kavya is a specific poetic form that depicts a single significant event or a particular phase of a hero's life, rather than covering their entire lifespan. It is often referred to as a partial epic because it maintains the structural dignity and poetic quality of a Mahakavya but on a smaller and more focused scale. Many notable classical works serve as primary examples of this form, demonstrating its capacity for intense emotional exploration within a disciplined framework.

221. (B) Sadharana Dharma
In Upma Alankar, the quality or attribute that is shared between the subject and the object of comparison is called the Sadharana Dharma. This common ground is what allows the comparison to be made and understood by the reader. For example, in the phrase "a face like a moon," the shared quality might be beauty or brightness. Identifying the Sadharana Dharma is essential for analyzing the logic and aesthetic effect of a simile in a poetic verse.

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222. (C) Pratip (Reverse Simile)
Pratip Alankar occurs when the usual order of comparison is reversed to heighten the beauty of the subject. Instead of saying a face is like the moon, the poet might say the moon is like the face, implying that the subject's beauty is the standard to which even the object of comparison must aspire. This reversal creates a striking effect that emphasizes the supreme qualities of the Upameya, challenging traditional poetic conventions and surprising the reader with its praise.

223. (A) P-2, Q-1, R-4, S-3
The Natya Shastra associates each of the eight primary Rasas with a specific presiding deity. Shringara Rasa is linked with Vishnu, while Raudra is associated with the fierce deity Rudra. Vira Rasa, representing heroism and energy, is linked with Indra, the king of the gods. Bibhatsa Rasa, the sentiment of disgust, is associated with Mahakala. These mythological connections provide a symbolic and divine framework for the aesthetic experiences depicted in classical Indian drama and poetry.

224. (D) Malini
The Malini Chhand is characterized by a specific sequence of fifteen syllables per line, organized into five Ganas: two Naganas, one Magana, and two Yaganas. This precise syllabic arrangement creates a flowing and musical rhythm that is highly valued in classical Sanskrit and Hindi poetry. By strictly regulating the pattern of short and long sounds, the meter ensures a consistent and harmonious flow, making it a popular choice for poets who wish to create elegant and refined verses.

225. (A) Both Statement I and Statement II are true.
Mandakranta is a Varnik Chhand consisting of seventeen syllables per quarter, with intentional pauses or yatis placed after the fourth, sixth, and seventh syllables. This structure creates a slow and majestic rhythm that is particularly effective for grand descriptions and deep emotional reflection. Many classical poetic masterpieces utilize this meter to achieve a refined and disciplined flow, demonstrating its enduring

257. (D) By its direct lyrical articulation serving as the primary expression of verse
In the systematic study of poetic categories, kavita is identified as the primary expression of verse. It is predominantly characterized by its direct lyrical articulation, which differentiates it from more complex or musical forms. This directness allows kavita to serve as a foundational mode of poetic expression, focusing on the clear and immediate communication of the chosen subject matter.

258. (A) Inherently musical qualities specifically structured to be sung
Geet is a distinct poetic form clearly distinguished by its inherently musical qualities and performative intent. It is specifically structured to be sung, relying heavily on precise rhythmic cadences to achieve its effect. These characteristics separate Geet from other verse forms like kavita, emphasizing its reliance on melodic structure and auditory rhythm to convey its intended emotional and thematic focus.

259. (C) It denotes a broader, comprehensive endeavor integrating multiple trajectories
As the structural scale of a poetic composition expands, it enters the realm of kavya. This category traditionally denotes a broader and much more comprehensive poetic endeavor compared to simpler forms. Kavya is characterized by its ability to integrate multiple thematic trajectories, creating a complex narrative or conceptual framework that goes beyond direct lyrical articulation or singular narrative episodes.

260. (A) It centers on a singular, significant episode or isolated fragment of a narrative
Khand kavya is a highly specialized structural form situated within the broader category of kavya. A focused analysis reveals that its defining parameter is its exclusive focus on a singular, significant episode or an isolated fragment of a larger narrative. Unlike comprehensive kavya, which integrates many themes, khand kavya maintains structural focus on one specific part of a narrative sequence.

261. (D) An expansive textual canvas allowing for tremendous structural complexity
The structural form of the novel is uniquely characterized by its expansive textual canvas. This broad framework provides authors with the necessary space for sustained narrative development over a long period. Consequently, the novel allows for tremendous structural complexity, enabling the integration of various subplots, detailed character arcs, and intricate thematic elements that shorter forms of prose cannot easily accommodate.

262. (B) It demands structural economy and a highly condensed narrative progression
In contrast to the expansive nature of the novel, the traditional story form is defined by its strict necessity for structural economy. This form demands a highly condensed approach to narrative progression, requiring the author to deliver a complete experience within a limited framework. Such compression distinguishes the story from longer narrative forms, focusing on brevity and efficient subject matter delivery.

263. (C) To be fundamentally constructed for immediate performative execution
Drama differs from prose fiction like novels or stories because it is fundamentally constructed for immediate performative execution. Its primary purpose is to be realized on stage rather than simply read as a descriptive text. This performative intent shapes the entire structural framework of the work, dictating how events are presented and how the narrative is experienced by an audience.

264. (D) Dialogue and explicit performative directives instead of descriptive prose
To advance its narrative, drama relies heavily on specific structural mechanisms such as dialogue and explicit performative directives. Unlike other literary forms that utilize standard descriptive prose to set scenes or describe actions, drama uses the spoken word and stage directions. This specialized approach ensures that the narrative is suitable for performance and effectively communicates the story through active interaction.

265. (A) It functions outside fictional storytelling strictly as an expository form
Within literary categorization, the Essay functions uniquely by operating completely outside the realm of fictional storytelling. It is strictly an expository form dedicated to the logical and

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these terms is essential for studying the various genres and their development in literature.

234. (D) Shlesh
Shlesh Alankar relies on the clever use of a pun where a single word yields multiple meanings simultaneously, all of which are relevant to the context. This figure of speech allows a poet to consolidate diverse ideas and themes into a single linguistic unit, creating a multi-layered and intellectually engaging expression. It demonstrates the writer's command over language and adds a unique aesthetic depth to the poem, requiring the reader to carefully consider the various possible interpretations.

235. (D) Statement I is false but Statement II is true.
While Kavya Dosh are generally viewed as defects that obstruct Rasa, they are not universally fatal in all contexts. Sometimes, a feature that is considered a flaw in one sentiment can become a virtue in another. For example, harsh sounds are a defect in love poetry but can serve as a Guna in heroic or furious verses by reflecting the intensity and vigour of the emotion. This contextual understanding allows for greater flexibility and realism in literary expression.

236. (D) Sthayi and Sanchari
Feelings or Bhava, which are the foundational elements of literature, are primarily categorized into Sthayi and Sanchari types. Sthayi Bhavas are permanent emotions that stay throughout the work and form the core of a Rasa. Sanchari Bhavas are transient or fleeting feelings that appear and disappear to strengthen the main emotion. This classification explains how literature depicts human psychology in a way that is both stable and dynamic, leading to a rich and varied aesthetic experience.

237. (A) Sadharni Karan
Sadharni Karan explains how an audience can experience aesthetic pleasure even when watching scenes of fear or tragedy. Through the process of generalization, individual emotions are transformed into universalized aesthetic states that the spectator experiences from a distance. This refined joy is different from personal pain or fear because it is felt at a transcendental, artistic level. This concept is central to understanding why tragedy and other intense emotional forms are valued and enjoyed in literature and drama.

238. (A) Both A and R are true and R is the correct explanation of A.
The Doha meter is highly suitable for didactic and aphoristic poetry because its short and crisp structure allows for the concise delivery of profound thoughts. The alternating pattern of thirteen and eleven matras provides a memorable rhythm that aids in the retention of moral or philosophical lessons. This economy of form forces the poet to distill complex ideas into a tight couplet, making the Doha an effective medium for sharing wisdom and teaching throughout Indian literary history.

239. (B) Aalochana - Evaluates the overarching artistic and thematic merit
Aalochana or criticism is the process of evaluating the overarching artistic and thematic merit of a literary work. It involves a systematic review of various elements like structure, language, and emotional impact to provide an objective judgment of the work's quality and significance. Other pairs, such as Samichha focusing purely on grammar or Reportaz being about translation, are incorrect as they do not accurately reflect the primary functions and definitions of these critical and literary terms.

240. (D) I, III, and IV
Drama is a visual form of poetry that requires Abhinaya or acting and relies on dialogue to advance the plot. It has historically been recognized as a vital medium for both artistic expression and public instruction. Unlike auditory forms like epics, drama achieves its full effect through the combination of visual performance and verbal interaction on stage. This unique structure allows it to present complex human stories in a way that is immediately engaging and aesthetically resonant.

241. (A) Anuprash repeats sounds; Yamak repeats words with different meanings
The fundamental difference between Yamak and Anuprash lies in the unit of repetition. Anuprash, as a Sabdalankar, focuses on the repetition of consonant sounds to create a musical effect. Yamak, on the other hand, involves the repetition of whole words where each instance carries a

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different meaning. While both provide linguistic decoration, Anuprash appeals primarily to the ear, while Yamak engages the reader's intellect through a clever play on identical sounds and divergent interpretations.

242. (B) Pad (Lyrical song)
The Pad or lyrical song is the form of Chhand famously used for devotional compositions, particularly during the medieval Bhakti movement. It is characterized by its musicality and emotional intensity, making it suitable for expressing deep personal devotion. Unlike stricter metrical forms, the Pad allows for more flexibility in rhythm and flow, enabling poets to create heartfelt and melodic verses that can be easily sung and shared among a community of devotees, enhancing the spiritual experience.

243. (A) P-3, Q-4, R-1, S-2
Literary analysis involves several key concepts with distinct functions. Kavya Gunas are the inherent qualities that enhance the realization of Rasa, while Kavya Dosh refers to defects that obstruct the aesthetic experience. Alankars are figures of speech used to embellish and add beauty to the language. Chhand provides the structural rhythm and meter that organize the poetic verse. Together, these elements form the basis for creating and evaluating high-quality literature within the traditional Indian poetic framework.

244. (B) Manavikaran (Personification)
The poetic expression describing the moon hiding its face out of shame attributes human emotions and actions to a non-human entity, which is the defining characteristic of Manavikaran or personification. By giving the moon the human capacity for shame and intentional action, the poet creates a more vivid and relatable image that emphasizes the extreme beauty of the subject. this figure of speech is widely used in poetry to animate nature and create striking metaphorical comparisons.

245. (D) Statement I is false but Statement II is true.
The subject matter of literature is not strictly limited to human experiences and certainly does not exclude nature. In fact, nature plays a vital role in many works, often acting as an Uddipana Vibhava to enhance and stimulate human emotions. By providing the environmental context and stimuli, natural elements like the seasons or the landscape help to intensify the depicted feelings and contribute to the overall realization of Rasa, enriching the aesthetic and thematic depth of the work.

246. (D) Geet (Lyric)
The Geet or lyric is the poetic form that primarily focuses on providing a rhythmic and musical expression to a single intense emotion. Unlike expansive epics or complex dramas, it concentrates on the subjective experience of a specific sentiment, often from a first-person perspective. Its brevity and emotional concentration allow the poet to create a powerful and intimate connection with the reader, as the entire work is dedicated to exploring and transmitting the depth of a single feeling.

247. (A) Objective, balanced, and aesthetically sensitive
The concept of balanced criticism implies that the critical process should be objective, balanced, and aesthetically sensitive. It avoids personal bias and one-sided judgments, seeking instead to evaluate a work based on its internal merits and its adherence to artistic principles. A good critic recognizes both the successes and the shortcomings of a text, providing an equitable review that helps the reader understand the work's overall contribution to literature and its impact on the aesthetic experience.

248. (A) Both A and R are true and R is the correct explanation of A.
Chhand represents the rhythmic discipline of poetry because it provides a structural framework that aids in the oral retention and musical recitation of verses. By regulating the flow of sounds through specific counts of matras or varnas, meter ensures that the poetic expression maintains a consistent and harmonious pattern. This discipline is essential for distinguishing poetry from prose and for creating an aesthetic experience that is both structured and melodic, facilitating the transmission of emotional and thematic content.

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249. (B) Mathematical precision is the primary and most vital element
While literature does involve structural organization, mathematical precision is not its primary or most vital element. Instead, literature relies on emotion, imagination, intellect, and style to create aesthetic impact and convey meaning. Emotion provides the feeling, imagination offers the creative vision, intellect ensures logical structure, and style determines the artistic arrangement of language. These four components work together to produce a literary work that resonates with the reader, which mathematical data alone could never achieve in an artistic sense.

250. (A) Natya Shastra
The Natya Shastra, authored by Bharata Muni, is the comprehensive foundational text that provides a detailed study of structural forms, Rasa theory, and dramaturgy. It established the rules for performance, the classification of aesthetic sentiments, and the various elements that constitute a successful dramatic and poetic work. This seminal treatise has been highly influential in Indian aesthetic thought for centuries, serving as the ultimate authority for artists and critics interested in the theory and practice of literature.

251. (B) The core structural characteristics and the fundamental elements
In academic discourse, literature is defined through a multifaceted lens that emphasizes its structural makeup. This definition focuses on identifying the core structural characteristics and fundamental elements that constitute a literary work. By examining these components, scholars can understand how a text functions as an expressive medium, moving beyond purely aesthetic considerations to its foundational architecture.

252. (A) Subject matter acts as the framework while feelings elevate the text to literary art
Literature relies on a symbiotic relationship where the subject matter provides the foundational framework for the narrative structure. Meanwhile, feelings serve as the vibrant essence that enhances the writing, elevating ordinary prose into the domain of literary art. This integration ensures that the structural integrity remains sound while successfully conveying profound emotional states to the intended reader.

253. (C) The structural integrity of the literary text ultimately falters
Effective literary compositions require a seamless integration of authentic feelings with the chosen subject matter. If these emotional elements are not integrated correctly, the structural integrity of the text ultimately falters. Scholarly analysis indicates that such failure prevents the work from functioning as a cohesive piece of literary art, highlighting the necessity of balancing structure with dynamic human emotions.

254. (D) A systematic approach to isolating subject matter articulation through specific elements
Practical literary evaluation demands a highly systematic approach to accurately identify the distinct characteristics of a work. This involves isolating exactly how the subject matter is articulated through specific textual elements. By following this methodical framework, evaluators can determine how various components coalesce to define the text's literary status and ensure its resonance across diverse interpretative academic frameworks.

255. (C) By its capacity to harmonize structured subject matter with dynamic feelings
According to theoretical case studies, the validation of literature depends on its inherent capacity to harmonize structured subject matter with dynamic feelings. This harmony ensures that the foundational elements of the text resonate universally across different interpretative frameworks. A successful literary work must move beyond simple aesthetics by integrating emotional depth with its underlying structural framework to achieve authenticity.

256. (B) The rhythm, scale, and overarching thematic focus of the text
The fundamental bases of poetic forms serve as a strictly structured hierarchy that governs the creation of verse. These bases dictate essential components such as the rhythm, the physical scale of the composition, and the overarching thematic focus. Understanding these elements is necessary for accurate categorization within various literary forms, ensuring each piece adheres to its intended structural parameters.

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importance in the history of Indian prosody and its capacity to enhance the aesthetic impact of the work.

226. (A) One Act Play maintains unities in a single act; Short Play may use multiple scenes.
The primary structural difference between a one-act play and a short play lies in their organization. A one-act play strictly maintains the unities of time, place, and action within a single continuous act, aiming for a highly concentrated effect. In contrast, a short play may incorporate multiple scenes and some shifts in setting or time, though it still remains briefer than a full-length drama. This distinction allows playwrights to choose the level of concentration for their narrative.

227. (B) It evaluates the stylistic choices of the author.
The provided answer B is incorrect in its claim of being the incorrect statement. In truth, Samaalochana does evaluate stylistic choices. The real incorrect statement should be D, as criticism does not ignore structural forms. Critical analysis involves a comprehensive review of all literary elements, including theme, style, and structure. By assessing these components, the critic provides a balanced and objective judgment that helps the reader understand the work's artistic and thematic achievements and its overall quality.

228. (A) Both A and R are true and R is the correct explanation of A.
A biography or Jivni must carefully balance historical accuracy with literary aesthetic to be successful. If it lacks artistic quality, it becomes a mere collection of data that fails to engage the reader emotionally. Conversely, if it sacrifices factual truth for the sake of entertainment, it loses its status as a biography and becomes a work of fiction. Achieving this balance allows the biographer to create a reliable and engaging record of a person's life and contributions.

229. (C) I, II, and IV
Sabd Shakti includes Abhidha, which points to a conventional object, and Lakshana, which operates when the primary meaning is obstructed. Vyanjana is the power of suggestion and is not entirely dependent on strict grammatical rules; instead, it relies on context and the reader's sensitivity. Dhvani theory considers Vyanjana the most vital power, as it is the soul of poetry that evokes Rasa. These concepts provide a framework for analyzing the different layers of meaning in literature.

230. (D) Shruti-katu
The defect known as Shruti-katu occurs when a poet uses words that are harsh or unpleasant to the ear, thereby disrupting the melodic and rhythmic flow of the poem. This flaw is particularly jarring in sentiments that require sweetness and grace, such as love or compassion. By avoiding these sounds, a poet ensures that the acoustic quality of the verse remains pleasing and that the medium of expression supports, rather than hinders, the overall aesthetic and emotional experience.

231. (A) Bharantiman
The scenario where a character mistakes a moving vine for a serpent and reacts based on that false belief represents Bharantiman Alankar. This figure of speech involves a genuine mistake of identity where extreme similarity leads to false certainty and consequent action. It captures a striking psychological moment in the poetic world, using the illusion to highlight the character's state of mind or the atmospheric tension of the scene, thereby creating a more immersive and aesthetically powerful narrative.

232. (A) I, II, IV, III
The emergence of broad structural forms in Indian literature follows a logical historical sequence. It began with the oral tradition of Vedic hymns, followed by the development of grand Sanskrit epics. Classical drama emerged as a vital performative medium during the ancient period. Finally, the modern print novel appeared with the growth of prose and literacy in the modern era. This timeline reflects the evolving modes of artistic expression and the technological changes that have shaped literature.

233. (A) P-3, Q-1, R-2, S-4
Different literary forms are known by specific terms in the Indian tradition. A story is referred to as a Kahani, focusing on a single plot and effect. A novel is an Upanyas, offering a large canvas for complex narratives. An essay is a Nibandh, used for logical explorations of a subject. Criticism is termed Aalochana, representing the systematic analysis and evaluation of texts. Understanding

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analytical presentation of subject matter. Unlike novels, stories, or dramas, the Essay utilizes a direct structural framework to articulate ideas and arguments, focusing on clarity and factual organization rather than narrative progression.

266. (B) A one act play mandates a continuous structure resolved within a single temporal setting
The primary structural constraint distinguishing a one act play from a short play is the requirement for a continuous, uninterrupted form. A one act play must resolve its thematic focus within a single temporal setting. While a short play is defined merely by its brief duration, the one act play demands a unified structure that maintains temporal and situational consistency.

267. (B) Systematic documentation of a life using factual subject matter in a narrative structure
Jivni is defined as the systematic documentation of a specific life. This structural form relies heavily on factual subject matter, which is organized into a coherent narrative structure. By blending historical facts with a literary framework, jivni provides a detailed account of an individual's experiences, ensuring that the biography is both informative and structured in a readable, narrative fashion.

268. (A) Reportaz
Reportaz is a structural form that applies literary techniques to the realm of factual reporting. It is characterized by blending the immediacy of journalistic subject matter with the traditional characteristics of literature. This allows for the capture of dynamic events in a way that remains informative while utilizing literary elements to enhance the narrative quality and impact of the reported facts.

269. (C) Utilizing the evocative power of language to create vivid visual imagery
Sabda chitra is a highly specialized form of descriptive writing that operates without traditional narrative progression. Its structural form relies exclusively on the evocative power of language to create vivid visual imagery within the reader's mind. By focusing on descriptive potency, sabda chitra allows the subject matter to be visualized through words alone, bypassing the need for a chronological story.

270. (D) That they manipulate subject matter for distinct and specific literary objectives
A comprehensive study of various specialized structural forms, including the short play and jivni, reveals that they each manipulate subject matter for distinct literary objectives. Whether through performative constraints, biographical documentation, or descriptive imagery, these forms use different structural frameworks to achieve specific artistic goals. Understanding these variations is essential for recognizing how different literary categories function and convey meaning.

271. (C) A meticulous assessment of inherent characteristics and core literary elements
Samichha is an interpretative practice focused on a meticulous and highly balanced review of a specific literary text. Its primary analytical focus is the comprehensive assessment of the work's inherent characteristics and core literary elements. Through this balanced approach, scholars can provide a holistic overview of the text's structure and content, ensuring that all components are considered during the evaluation.

272. (B) It is an investigative approach that dissects forms to expose flaws and frameworks
Aalochana differs from Samichha by adopting a significantly more rigorous and critically investigative approach. Instead of a balanced overview, it carefully dissects various structural forms to expose underlying thematic frameworks and potential conceptual flaws. This critical scrutiny allows for a deeper understanding of how the text is constructed and identifies areas where the structural integrity or logic might be challenged.

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273. (D) It dictates the specific structural nature and theoretical methodology of critical inquiry
The domain of samaalochana ke swaroop serves as the broader organizing concept for literary criticism. It dictates the specific structural nature and the standard theoretical methodology that must be followed during any critical inquiry. By establishing these guidelines, it provides the necessary framework for scholars to conduct systematic studies, whether they are engaging in the practices of Samichha or Aalochana.

274. (A) To determine exactly how structural forms dictate meaning within the text
When scholars engage in Aalochana, they scrutinize structural forms with a specific outcome in mind. The goal is to determine exactly how these forms dictate meaning within the text. By carefully examining the relationship between structure and interpretation, Aalochana uncovers the underlying mechanisms through which a literary work communicates its themes, ideas, and emotional depth to the analytical reader.

275. (C) Because it allows scholars to apply appropriate theoretical lenses during analysis
Mastery of samaalochana ke swaroop is considered imperative because it provides the foundational understanding required for academic literary analysis. By thoroughly comprehending this domain, scholars can properly apply appropriate theoretical lenses when performing Samichha or Aalochana. This ensures that the critical inquiry remains rigorous and aligned with established methodologies, allowing for a more accurate evaluation of the text's structural forms.

276. (A) Governing the expressive power of a specific word to generate meaning
In the theoretical framework of Indian kavya sastra, sabd Shakti is the paramount concept used for systematic analysis. Its primary function is governing the inherent expressive power of any specific word within a literary text. This mechanism is responsible for how meaning is generated and successfully transmitted through poetic language, making it essential for understanding the potency of individual words.

277. (D) To evaluate texts based on the linguistic potency of sabd Shakti
The rigorous application of Indian kavya sastra explicitly requires scholars to move beyond surface-level readings. Instead, they must systematically evaluate diverse literary texts based on the unique linguistic potency of sabd Shakti. This requirement ensures that the analytical study focuses on how words generate meaning, forcing the reader to consider the deep expressive power inherent in the chosen poetic language.

278. (B) Primary literal levels and secondary metaphorical or suggestive dimensions
Sabd Shakti dictates the specific dimensions of meaning that a word can inhabit within a poem. It determines whether a word operates purely on a primary, literal level or if it extends into secondary, metaphorical, or highly suggestive dimensions. Understanding these varied layers is crucial for interpreting the full depth of a text, as meaning often exists beyond the literal surface.

279. (C) The sophisticated manipulation of the expressive power of sabd Shakti
Detailed case analyses of classical verses demonstrate that the true overall aesthetic value of a literary text is deeply tied to linguistic choices. Specifically, this value depends heavily on the sophisticated manipulation of the expressive power of sabd Shakti. By skillfully utilizing different dimensions of meaning, a poet can enhance the emotional and artistic impact of the work for the analytical reader.

280. (D) Deeper layers of literary interpretation remain completely inaccessible
Without a robust understanding of how sabd Shakti functions within the parameters of Indian kavya sastra, a reader cannot fully engage with a text. The consequence is that deeper, more profound layers of literary interpretation remain completely inaccessible. Since these layers provide the true aesthetic and emotional depth of the poem, lacking this knowledge limits the reader to a superficial understanding.

281. (A) The systematic identification and delineation of the dominant emotional flavor
Within a literary performance, rasa nirupan serves the essential function of identifying the work's overarching aesthetic sentiment. This process involves the highly systematic identification and precise delineation of the dominant emotional flavor present in the work. By doing so, rasa nirupan allows scholars and audiences to understand the primary emotional experience that the text is designed to evoke and sustain.

282. (B) The orchestration of various literary elements to evoke a response
Successful execution of rasa nirupan is not accidental but requires careful preparation. It

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specifically demands the precise orchestration of various literary elements to evoke a targeted emotional response from the audience. By aligning structure, dialogue, and theme, the text can effectively communicate its dominant emotional flavor, ensuring that the intended aesthetic sentiment is clearly felt throughout the dramatic performance.

283. (B) The universalization of depicted emotions into generalized experiences
Sadharni karan is a critical psychological process where depicted emotions are transformed into universal experiences. It refers directly to the universalization of feelings, whereby the individual or localized emotions of characters become generalized enough for any audience member to internalize. This process is essential for emotional resonance, as it allows the audience to connect deeply with the sentiments expressed within the text.

284. (A) The intended rasa nirupan remains strictly confined to the text itself
In the tradition of Indian kavya sastra, the success of emotional communication depends on the occurrence of sadharni karan. If this process fails to occur, the intended rasa nirupan remains strictly confined to the text itself. In such cases, the emotions do not reach the audience in a universalized form, preventing the work from achieving its goal of total emotional resonance.

285. (C) Achieving total emotional universalization through the facilitation of sadharni karan
The ultimate aesthetic objective of rasa nirupan is to reach a state where emotions are felt by everyone. This is achieved by facilitating sadharni karan to ensure total emotional universalization. By transforming localized feelings into generalized experiences, the process guarantees that the dominant emotional flavor resonates beyond the specific characters of the performance, making the aesthetic sentiment accessible to the entire audience.

286. (D) The inherent aesthetic merits and literary excellences of a poem
Within the context of Indian kavya sastra, kavya guna represents the positive attributes of a poetic work. It encompasses the inherent aesthetic merits and literary excellences that elevate the poem's structural form. By identifying these merits, scholars can evaluate how well a poem enhances emotional transmission and achieves beauty through clarity, sweetness, and vigor in the presentation of its subject.

287. (C) To beautify the text by ensuring clarity, sweetness, and sustained vigor
Kavya guna serves a specific functional role in poetic compositions. It works to beautify the text by ensuring absolute clarity, sweetness, and sustained vigor in the presentation of the chosen subject matter. These qualities enhance the poem's overall impact, making the emotional and thematic content more accessible and pleasing to the reader, thereby elevating the work's standing within the literary tradition.

288. (B) The structural, semantic, or phonetic defects hindering aesthetic experience
In contrast to positive attributes, kavya dosh refers to the negative elements found in a literary text. It is defined as the inherent structural, semantic, or phonetic defects that actively hinder the intended aesthetic experience. These defects create barriers between the text and the reader, preventing the full appreciation of the work's emotional depth and disrupting the overall harmony of the composition.

289. (D) It disrupts the flow of feelings and obstructs the overall impact of the poem
The unfortunate presence of kavya dosh has a direct and negative consequence on a poem's effectiveness. It disrupts the flow of feelings and directly obstructs the overall impact of the composition on the audience. Such defects prevent the poem from achieving its intended aesthetic goal, as structural or semantic flaws break the emotional connection and mar the clarity of the work.

290. (A) Maximizing kavya guna while systematically eliminating any trace of kavya dosh
In the analytical tradition of Indian kavya sastra, the study of structural forms is heavily oriented toward perfection. This involves maximizing kavya guna while systematically eliminating any trace of kavya dosh. Scholars apply this dialectic to ensure that the poem achieves the highest possible level of literary excellence, prioritizing

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aesthetic merits and removing any defects that might hinder the reader's experience.

291. (C) Anuprash uses consonant repetition; yamak uses word repetition with different meanings
The fundamental difference between the phonetic alankar of anuprash and yamak lies in their structural patterns. Anuprash relies entirely on the repetition of consonants to create a phonetic effect. In contrast, yamak strictly employs the repetition of whole words, where each repeated word carries a vastly differing meaning. These distinct mechanisms allow poets to manipulate sound and sense for specific artistic purposes.

292. (A) By using a single word to convey multiple distinct meanings simultaneously
Shlesh complicates the structural form of a text by utilizing a single word to convey multiple distinct meanings simultaneously. This creates a layered and complex interpretative experience for the reader, as the chosen word must be understood in different contexts at the same time. This alankar enhances the depth of the poetry by packing varied significations into a singular linguistic unit.

293. (D) Upma is a direct comparison; rupak is a complete metaphorical superimposition
Upma and rupak are both meaning-based alankar but function differently. Upma distinguishes itself by establishing a direct, clearly stated comparison between two objects. In contrast, rupak enforces a complete metaphorical superimposition, where one entity is spoken of as if it were the other. This difference determines whether the relationship between the subjects is presented as a similarity or as an identity.

294. (B) Sandeh creates unresolved doubt; bharantiman involves absolute, mistaken certainty
The critical feature separating sandeh from bharantiman is the nature of the cognitive state they induce. Sandeh generates sheer, unresolved doubt regarding the true identity of an object, leaving the observer in a state of uncertainty. Conversely, bharantiman involves an absolute, albeit entirely mistaken, cognitive certainty. One emphasizes the presence of doubt, while the other focuses on the presence of error.

295. (C) Atisayokti uses extreme exaggeration; virodhavas constructs a resolvable contradiction
In a poetic text, atisayokti and virodhavas serve distinct rhetorical functions. Atisayokti utilizes the extreme exaggeration of the subject matter to emphasize certain qualities. Meanwhile, virodhavas constructs an apparent textual contradiction that is actually resolvable upon closer analysis. Both devices are critical for defining literature, as they allow for the creative manipulation of reality to enhance the work's overall impact.

296. (D) It strictly dictates the rhythmic architecture of the given poetic composition
The application of Chhand, or metric structures, plays a fundamental role in poetry by strictly dictating the rhythmic architecture of the composition. By choosing specific metric frameworks, a poet establishes a controlled pattern of sounds and pauses. This structured rhythm ensures that the verse follows a designated flow, which is essential for aligning the text with its intended emotional and thematic expression.

297. (A) A concise two-line form demanding extreme economy in subject matter presentation
A primary characteristic of the Doha structure is its highly concise, two-line form. This specific arrangement requires a very particular syllabic layout and constantly demands extreme economy in the presentation of subject matter. Because of its brevity, poets must be very precise in their choice of words, making Doha an ideal form for delivering impactful messages within a very limited structural framework.

298. (B) Because it provides a steady, continuous rhythm via a rigid four-line structure
Chaupai is considered highly suitable for extensive narrative forms due to its specific metric weight distribution. It utilizes a rigid four-line structure where the metric weight is distributed equally across all lines. This creates a steady and continuous rhythm that can be maintained over long passages, allowing the poet to develop complex narratives without the disruptive brevity found in shorter metric forms.

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299. (B) Malini has a rapid rhythm; mandakranta features a slow, deliberate cadence

The metric frameworks of malini and mandakranta fundamentally differ in their rhythmic output. Malini is designed to create a rapid, flowing rhythm that is perfectly suited for conveying urgent or dynamic feelings. In sharp contrast, mandakranta is characterized by a profoundly slow, deliberate, and protracted cadence. These differences allow poets to select a metric structure that matches the tempo of their subject.

300. (A) It remains fundamentally aligned with the specific feelings and subject matter intended

The precise selection among metric structures like Doha, Chaupai, malini, and mandakranta is not arbitrary. Instead, it remains fundamentally aligned with the specific feelings and complex subject matter the poet intends to convey. By choosing a meter that matches the emotional tone of the work, the poet ensures that the rhythmic architecture of the composition enhances the overall literary impact.

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CHAPTER 05

Folk Literature of Tribal and Regional Languages

1. What is the foundational defining characteristic of folk literature in its traditional context?
(A) It is explicitly authored by trained classical scholars.
(B) It relies primarily on oral transmission from generation to generation.
(C) It is exclusively documented in ancient institutional archives.
(D) It requires strict adherence to formal written grammar rules.

2. Consider the following statements regarding the characteristics of folk literature:
I. It possesses collective ownership within a community.
II. It remains completely static and unchanging over centuries.
III. It features anonymity of the original individual creator.
IV. It reflects the cultural ethos and daily lives of the masses.
Which of the above statements are correct?
(A) I, II, and III
(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and IV

3. Identify the correct statement regarding the concept of folk literature.
(A) Folk literature is strictly created for commercial economic gain.
(B) Folk literature relies exclusively on printed text for its survival.
(C) Folk literature serves as a spontaneous expression of communal emotions and beliefs.
(D) Folk literature is distinctively separated from the daily rituals of the community.

4. In the following question, a statement of Assertion (A) is followed by a statement of Reason (R). Choose the correct option:
Assertion (A): Folk literature is highly susceptible to regional variations and multiple versions.
Reason (R): Oral transmission over time and space naturally introduces modifications and adaptations by performers.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

5. Which term best refers to the traditional beliefs, customs, and stories of a community passed through generations by word of mouth?
(A) Classical Literature
(B) Written History
(C) Folklore
(D) Institutional Archives

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6. Consider the following statements related to different forms of folk literature:
I. Dynamic and evolving nature
II. Dependent on formal academic instruction
III. Deeply integrated with community festivals
IV. Dependent on rigid metric rules of classical poetry
V. Unconscious expression of group identity
Which of the above statements correctly describe folk literature?
(A) I, III, and V
(B) II, IV, and V
(C) I, II, and III
(D) III, IV, and V

7. Consider the following statements and choose the correct option:

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Statement I: Folk literature is characterized by a definitive, single original version of any given tale or song.
Statement II: The absence of a written record in early folk literature allowed communities to freely adapt stories to new socio-cultural contexts.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

8. Match the items in List I with the items in List II and choose the correct option:
List I: Forms of Folk Literature
P. Folk Song
Q. Myth
R. Lokokti (Proverb)
S. Paheli (Riddle)
List II: Core Features
1. A concise statement expressing a general truth
2. A puzzling question posed as a problem to be solved
3. A sacred narrative explaining the origin of the world
4. Lyrical expression of communal feelings during rituals
(A) P-4, Q-3, R-1, S-2
(B) P-3, Q-4, R-2, S-1
(C) P-4, Q-1, R-3, S-2
(D) P-1, Q-2, R-4, S-3

9. Which of the following is an incorrect statement regarding the nature of folk literature?
(A) It is heavily reliant on memory and performance.
(B) It incorporates the dialects and vocabulary of the common people.
(C) It prioritizes complex, artificial literary embellishments over spontaneous emotion.
(D) It is fundamentally democratic, belonging to the entire community.

10. What is the primary cause for the existence of multiple variants of the same lok gatha (ballad) in different regions?
(A) Oral transmission and reliance on human memory.
(B) Strict copyright laws enforced by regional kings.
(C) Widespread physical destruction of ancient manuscripts.
(D) Deliberate mistranslation of classical texts by scholars.

11. Which form of folk literature primarily involves rhythmic, musical expression associated with agricultural activities and life-cycle rituals?
(A) Folk tale
(B) Myth
(C) Paheli
(D) Folk song

12. Arrange the following life-cycle events in the chronological order in which specific traditional folk songs are typically sung in many regional cultures:
I. Birth (Sohar/Jatkarma)
II. Initiation/Thread Ceremony (Upanayana Geet)
III. Marriage (Vivah Geet)
IV. Death (Mourning/Elegy)
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, I, II, IV

13. Identify the correct statement regarding the terminology of folk literature.
(A) Lok Gatha - A short humorous riddle
(B) Paheli - A long epic poem
(C) Lokokti - A culturally rooted proverb
(D) Mantra - A secular dramatic performance

14. All of the following are traditional functions of folk literature EXCEPT:
(A) Transmitting cultural values to the younger generation
(B) Providing socially sanctioned entertainment
(C) Preserving indigenous historical memories
(D) Establishing rigid, exclusionary academic institutions

15. Based on the scenario described below, answer the following question:
A field researcher observes a village community gathering around an elder who narrates a long, heroic narrative in verse about a historical local warrior, accompanied by a traditional string instrument. Which form of folk literature is being observed?

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51. What is the fundamental definition of a 'Lok Gatha' (Ballad)?
(A) A brief witty statement used to effectively end a conversation.
(B) A theoretical text detailing the specific rules of regional grammar.
(C) A melodic narrative poem telling stories of heroic deeds or tragic romances.
(D) A short lyrical poem focusing on expressing personal and individual angst.

52. Consider the following structural elements:
I. Repetition of refrains
II. Focus on a central dramatic event
III. Use of highly Sanskritized vocabulary
IV. Oral performative nature
Which of the above are characteristic of a typical Lok Gatha?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

53. Identify the correct statement regarding 'Myths' (Mithak) in folk literature.
(A) Myths are entirely devoid of any religious or cosmological significance.
(B) Myths are synonymous with historical biographies of modern politicians.
(C) Myths serve to explain the origins of natural phenomena and human institutions.
(D) Myths are characterized by their complete reliance on documented empirical evidence.

54. In the following question, a statement of Assertion (A) is followed by a statement of Reason (R). Choose the correct option:
Assertion (A): Legends often blend historical facts with supernatural elements.
Reason (R): Over generations of oral transmission, communities embellish the deeds of real historical figures to elevate them to heroic or divine status.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

55. Recall a primary distinction between a myth and a folk tale.
(A) Myths are modern creations, whereas folk tales are ancient.
(B) Folk tales only feature gods, whereas myths only feature animals.
(C) Myths are considered truthful accounts of the sacred past, whereas folk tales are recognized as fictional.
(D) There is no distinction; they are identical forms.

56. Consider the following statements regarding the aspects of a 'Legend':
I. It is anchored in a specific geographical location.
II. It involves figures believed to have existed in recent history.
III. It usually explains the creation of the entire universe.
IV. It is completely fictional and acknowledged as such by the community.
V. It often reflects the collective ideals and struggles of a community.
Which of the above statement(s) is/are correct?
(A) I, II, and V
(B) III, IV, and V
(C) I, II, and IV
(D) II, III, and V

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57. Consider the following statements and choose the correct option:
Statement I: Lok Gathas (Ballads) typically involve complex, multi-layered subplots akin to modern novels.
Statement II: Lok Gathas usually focus linearly on a single compelling episode or a sequential narrative of a hero's life.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

58. Match the items in List I with the items in List II and choose the correct option:
List I: Narrative Form
P. Myth
Q. Legend
R. Folk Tale
S. Lok Gatha
List II: Time/Setting Characteristic

(C) Lok Gatha
(D) Mantra

25. Which of the following is NOT a fundamental difference between folk literature and written literature?
(A) Folk literature is community-owned; written literature usually has individual authorship.
(B) Folk literature relies on oral transmission; written literature relies on manuscripts or print.
(C) Folk literature completely excludes any form of narrative structure; written literature relies on it.
(D) Folk literature uses everyday regional dialects; written literature often uses standardized grammar.

26. What defines written literature in direct contrast to traditional folk literature?
(A) It has a fixed text, identifiable authorship, and standardized linguistic rules.
(B) It is inherently anonymous and fluid.
(C) It is exclusively consumed through community singing.
(D) It strictly avoids the exploration of human emotions.

27. Consider the following elements contrasting folk and written literature:
I. Fluidity vs. Fixity
II. Collective creation vs. Individual authorship
III. Spontaneous performance vs. Deliberate editing
IV. Strictly classical themes vs. Everyday common themes
Which of the above represent valid differences between folk and written literature respectively?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

28. In comparing folk and written literature, which statement is fully correct?
(A) Written literature always precedes folk literature in the timeline of human civilization.
(B) Folk literature is constantly reshaped by its audience and performers, unlike the immutable text of written literature.
(C) Folk literature only exists in extinct languages, while written literature exists in modern languages.
(D) Written literature requires no formal education to produce, unlike folk literature.

29. In the following question, a statement of Assertion (A) is followed by a statement of Reason (R). Choose the correct option:
Assertion (A): Written literature has a more rigid and unchanging form compared to folk literature.
Reason (R): The process of writing and publishing fixes the text, stripping away the improvisational variations inherent in oral storytelling.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

30. Which trait is uniquely prominent in written literature as opposed to regional folk literature?
(A) Generational oral transmission
(B) Dialectical spontaneity
(C) Anonymous collective ownership
(D) Verifiable chronological dating of the original text

31. Consider the following statements regarding the characteristics of Written Literature:
I. It is preserved through physical or digital media.
II. It is less dependent on the immediate physical presence of the audience.
III. It can transcend geographical boundaries without human migration.
IV. It always requires musical accompaniment for comprehension.
V. It generally adheres to a standardized syntax.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) I, II, IV, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

32. Consider the following statements and choose the correct option:

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perceived efficacy
(B) Purpose - Often ritualistic, protective, or invocational
(C) Transmission - Exclusively through published modern newspapers
(D) Language - Often archaic, esoteric, or highly rhythmic

68. Define the core characteristic of 'Folk Dance' (Lok Nritya).
(A) It is rigidly codified in classical treatises and requires years of institutional training.
(B) It is participatory rhythmic movement expressing communal joy, labor, or ritual.
(C) It is performed solely by solo, professional urban artists.
(D) It actively discourages any form of musical accompaniment.

69. Applying the concept of 'Prakirn Sahitya', how does a 'Lokokti' typically function in an argument?
(A) By presenting empirical statistical data.
(B) By invoking cultural authority and collective wisdom to clinch a point.
(C) By violently threatening the opponent.
(D) By confusing the opponent with nonsense syllables.

70. Recall the primary difference between an Epic (Mahakavya) and a Lok Gatha (Ballad).
(A) Epics are always brief; Lok Gathas are extremely long.
(B) Epics have national scope and elevated style; Gathas are oral and region-specific.
(C) Epics are only performed as songs; Lok Gathas are intended to be read silently.
(D) Epics deal with ordinary farmers; Lok Gathas deal exclusively with divine gods.

71. Identify the correct statement about the 'Importance of Folk Literature'.
(A) It acts as a mirror to the socio-economic and psychological realities of the marginalized and agrarian classes.
(B) It is important only for linguists studying dead languages.
(C) It provides a blueprint for modern industrial engineering.
(D) It actively suppresses the cultural identity of native populations.

72. Consider the following statements and choose the correct option:
Statement I: Folk literature provides invaluable primary data for anthropologists and sociologists studying traditional human societies.
Statement II: Folk literature is completely devoid of any psychological truths or moral philosophies.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

73. What is the effect of translating highly contextual folk idioms into a foreign language without cultural footnotes?
(A) The idiom becomes more powerful.
(B) The idiom automatically becomes a universal proverb.
(C) The idiom generally loses its intended nuance, metaphor, and impact.
(D) The foreign language is immediately enriched and altered permanently.

74. Which competency is essential for deeply understanding the underlying meaning of a regional folk tale?
(A) Knowledge of quantum physics.
(B) Familiarity with the region's cultural symbols, ecology, and social structure.
(C) Mastery of international maritime law.
(D) Proficiency in classical Latin grammar.

75. All of the following highlight the importance of folk culture EXCEPT:
(A) It provides a sense of continuity and identity to a community.
(B) It promotes sustainable interactions with local ecology through traditional wisdom.
(C) It fosters extreme individualism and social alienation.
(D) It acts as a repository of indigenous knowledge systems.

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76. By definition, what differentiates 'Idioms' (Muhavare) from regular speech patterns in folk literature?
(A) Idioms rely on literal meanings of the constituent words.
(B) Idioms rely on figurative or metaphorical meanings not directly deducible from the

(D) A commercial product for external trade.

41. What is the most appropriate definition of 'Folk Culture' in relation to folk literature?
(A) The exclusive high-art practices of urban societies.
(B) The technological advancements of the industrial revolution.
(C) The holistic way of life, including beliefs and arts, of a community.
(D) The written constitutional laws of a nation-state.

42. Identify the incorrect pair regarding the classification of traditional narratives.
(A) Lok Gatha - A short, humorous prose riddle
(B) Myth - Deals with gods and creation
(C) Legend - Features supposed historical figures like saints or kings
(D) Folk tale - Often features fairies, animals, and magic for entertainment and moral instruction

43. What defines a 'Folk Song' primarily?
(A) It is composed using digital synthesis.
(B) It is a long prose narrative lacking rhythm or melody.
(C) It is an officially commissioned state anthem.
(D) It is a spontaneous, lyrical outburst of community feeling sung on traditional occasions.

44. The application of 'Prakirn Sahitya' is most visible in which everyday activity?
(A) Conducting complex classical symphony orchestras.
(B) Embellishing daily colloquial conversations with proverbs and idioms.
(C) Drafting legal legislative documents.
(D) Performing complex algebraic calculations.

45. Recall the primary thematic focus of 'Sohar' folk songs in North India.
(A) Lamentation during a funeral.
(B) Agricultural harvesting.
(C) Celebration of a child's birth.
(D) Preparation for warfare.

46. Which statement correctly identifies a defining characteristic of a 'Folk Tale'?
(A) It is strictly believed to be factual history by the narrator and audience.
(B) It requires formal initiation into a religious order to be narrated.
(C) It is only narrated through classical dance mudras.
(D) It often contains universal motifs adapted to local settings.

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47. Consider the following statements and choose the correct option:
Statement I: Folk tales are restricted entirely to a single geographical region and never share motifs with tales from other parts of the world.
Statement II: Folk tales often feature wandering motifs, making similar stories appear in vastly different global cultures.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

48. What is a direct cause of the declining oral practice of folk literature in contemporary times?
(A) The increase in community-based agricultural lifestyles.
(B) Rapid urbanization, modern media, and breakdown of joint families.
(C) The lack of written scripts in ancient times.
(D) The proliferation of traditional village festivals.

49. Evaluate the competency required to perform a traditional 'Lok Gatha'. It necessitates:
(A) Only a basic ability to read a printed script silently.
(B) Exceptional memory, vocal stamina, and mastery of traditional instrumental accompaniment.
(C) Certification from a modern music conservatory.
(D) Knowledge of foreign modern languages.

50. All of the following are distinct forms of Prakirn Sahitya EXCEPT:
(A) Mahakavya (Classical Epic)
(B) Muhavare (Idioms)
(C) Lokokti (Proverbs)
(D) Paheli (Riddles)

Statement I: Folk literature operates predominantly within an oral-aural dimension.
Statement II: Written literature relies entirely on visual decoding of symbols by the reader.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

33. Match the items in List I with the items in List II and choose the correct option:
List I: Feature
P. Standardized spelling and punctuation
Q. Reliance on mnemonic devices and repetition
R. Copyright ownership
S. Communal participatory performance
List II: Literature Type
1. Folk Literature
2. Written Literature
(A) P-2, Q-1, R-2, S-1
(B) P-1, Q-2, R-1, S-2
(C) P-2, Q-2, R-1, S-1
(D) P-1, Q-1, R-2, S-2

34. Which of the following statements incorrectly distinguishes between folk and written literature?
(A) Folk literature strictly follows the classical canons of poetics, unlike written literature which breaks all structural rules.
(B) Folk literature is highly context-dependent, whereas written literature is context-independent to a greater degree.
(C) Folk literature is preserved in the memories of individuals, while written literature is preserved in libraries.
(D) Folk literature uses the vernacular idiom natively, whereas written literature often employs a polished literary language.

35. What is the socio-cultural effect of formally writing down an oral folk tale?
(A) It encourages unlimited future variations of the tale.
(B) It transforms the community into a classical civilization.
(C) It detaches the tale from its interactive performative context.
(D) It destroys the grammatical structure of the regional language.

36. To properly categorize a newly discovered regional narrative poem that has an unknown author, utilizes local idioms, and is sung differently in three adjacent villages, a scholar would identify it as:
(A) Written classical poetry
(B) Formal academic verse
(C) Modernist literature
(D) Folk literature

37. If a researcher wants to study the transition of literature from oral to written forms, which of the following provides the best conceptual application?
(A) Comparing two newly published modern novels.
(B) Studying the chemical composition of ancient palm leaves.
(C) Analyzing narrative changes when a Lok Gatha is published as a novel.
(D) Observing a purely instrumental folk dance.

38. Identify the correct pair that highlights a difference between the two literary traditions.
(A) Folk Literature - Fixed textual boundaries
(B) Folk Literature - Dynamic and adaptable to the immediate audience
(C) Written Literature - Audience participation in altering the plot
(D) Written Literature - Always anonymous

39. Which of the following is an exception to the general anonymity of folk literature?
(A) When a folk song is sung during a wedding.
(B) When a proverb is used in daily conversation.
(C) When a myth is recounted during a seasonal festival.
(D) When a folk narrative is claimed by a modern author in a published adaptation.

40. Based on the scenario described below, answer the following question:
A tribal community uses a specific song to teach children how to harvest crops. This song has no known author and is learned only by listening. This case illustrates the role of folk literature as:
(A) A practical educational tool transmitted orally.
(B) A medium of purely abstract philosophical debate.
(C) A restricted text accessible only to the elite.

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1. "Once upon a time" in a non-specific, magical world
2. Sung narrative occurring in a quasi-historical heroic past
3. Historical time, specific known locations
4. Primordial time, before the current world order

(A) P-4, Q-3, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-1, R-3, S-2
(D) P-3, Q-4, R-2, S-1

59. Which of the following statements is incorrect regarding Folk Drama (Lok Natya)?
(A) It relies heavily on improvisation and audience interaction.
(B) It integrates music, dance, and dialogue seamlessly.
(C) It strictly adheres to the unities of time, place, and action found in classical theatre.
(D) It often addresses local social issues alongside mythological stories.

60. What is a significant cause for the integration of folk dance into folk drama?
(A) The need to artificially lengthen the performance time.
(B) Rhythm and movement naturally express narrative emotion in folk aesthetics.
(C) The strict legal requirement by ancient kings.
(D) The inability of folk performers to speak dialogues.

61. Analyzing the structural difference between an idiom (Muhavara) and a proverb (Lokokti), which competency is correct?
(A) Idioms are complete sentences; proverbs are incomplete phrases.
(B) Both are strictly used only in written classical poetry.
(C) Proverbs are independent statements of wisdom; idioms are phrases requiring a sentence to complete their meaning.
(D) Idioms deal exclusively with nature; proverbs deal exclusively with animals.

62. Arrange the following stages of a hero's life as typically recounted in a Lok Gatha in chronological order:
I. Auspicious birth
II. Departure on a quest
III. Battle with antagonists
IV. Tragic or triumphant climax
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, II, I, IV

63. Identify the correct pair representing a regional Indian folk drama and its state.
(A) Bhavai - Kerala
(B) Yakshagana - Punjab
(C) Tamasha - Maharashtra
(D) Nautanki - Tamil Nadu

64. All of the following are negative impacts of modern mass media on folk forms EXCEPT:
(A) Homogenization of diverse regional dialects
(B) Commercialization and loss of ritualistic context
(C) Improved documentation and digital archiving of endangered forms
(D) Reduction in active community participation in performances

65. Based on the scenario described below, answer the following question:
In a village, a specialized group of performers arrives annually to enact the epic of a local deity using elaborate masks, dancing, and rhythmic drumming. The audience participates by offering prayers and joining the chorus. This case best illustrates:
(A) A localized Folk Drama (Lok Natya)
(B) A written classical tragedy
(C) An isolated reciting of Prakirn Sahitya
(D) A purely secular political rally

66. What is the BEST description of the function of a 'Paheli' (Riddle) in folk society?
(A) To induce sleep in infants.
(B) To test cognitive skills and provide intellectual entertainment.
(C) To historically document the lineage of kings.
(D) To serve as a sacred chant for agricultural fertility.

67. Identify the incorrect pair regarding the characteristics of Mantras.
(A) Phonetic structure - Highly critical to its

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(A) Lok Gatha
(B) Paheli
(C) Prakirn Sahitya
(D) Myth

16. What is the most appropriate description of a 'Myth' in the context of folk literature?
(A) A fictional story created purely for children's bedside entertainment.
(B) A sacred narrative explaining the world's origin and present form.
(C) A short phrase used to directly criticize an individual's behavior.
(D) A documented historical biography of a recent political figure.

17. Identify the incorrect pair from the following forms and their primary domains:
(A) Folk dance - Kinesic and rhythmic physical expression
(B) Folk tale - Exclusively restricted to sacred ritual chants
(C) Idioms and phrases - Prakirn Sahitya
(D) Legend - Narrative based on historically grounded but exaggerated figures

18. By definition, what distinguishes 'Prakirn Sahitya' within the broader spectrum of regional folk literature?
(A) It comprises miscellaneous, scattered micro-forms like idioms, proverbs, and riddles.
(B) It refers exclusively to long-form theatrical plays.
(C) It is the term used for classical texts translated into local languages.
(D) It solely deals with instrumental music devoid of any lyrics.

19. Identify the correct application of a 'Lokokti' (Proverb) in daily life.
(A) Using it to sing a lullaby to a child.
(B) Using it to invoke a deity during a fire sacrifice.
(C) Using it to summarize a situational truth or moral lesson concisely.
(D) Using it as a script for a full-length dramatic performance.

20. Which element is generally considered the foundational core of 'Folk Drama'?
(A) Highly specialized modern lighting technology.
(B) Written scripts published by university presses.
(C) Individual silent reading of regional texts.
(D) Integration of dialogue, local music, dance, and community participation.

21. Identify the correct statement regarding 'Mantras' in the context of folk traditions.
(A) They are fundamentally secular and devoid of any belief in supernatural efficacy.
(B) They are long narrative epics detailing the lives of ordinary farmers.
(C) They are highly structured rhythmic chants believed to possess spiritual or magical power.
(D) They are synonymous with riddles used for intellectual entertainment.

22. Consider the following statements and choose the correct option:
Statement I: Legends are folk narratives that are firmly situated in the present and involve purely fictional animal characters.
Statement II: Legends typically feature human protagonists and are believed by the narrators to have a basis in historical reality.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

23. The transition of a folk tale from an oral tradition to a published anthology typically causes which of the following effects?
(A) The tale becomes completely erased from public memory.
(B) The tale immediately loses all its cultural and moral significance.
(C) The tale automatically transforms into a classical myth.
(D) The tale's organic evolution is frozen into a single, standardized textual version.

24. A student is analyzing a piece of traditional text that uses metaphorical language to present a hidden meaning, challenging the listener to guess the answer. The student is demonstrating competency in identifying which folk form?
(A) Paheli (Riddle)
(B) Legend

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words.
(C) Idioms are exclusively used in formal written petitions.
(D) Idioms are devoid of any cultural context.

77. Consider the following statements about 'Mantras' in folk tradition:
I. They often blend regional dialects with corrupted classical vocabulary.
II. They are believed to possess the power to cure ailments (e.g., snakebite, evil eye).
III. They are openly taught to everyone in the village without any initiation.
IV. They rely heavily on phonetic repetition and rhythm.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) II, III, and IV
(C) I, II, and III
(D) I, III, and IV

78. Identify the correct statement regarding Folk Drama.
(A) It requires an elaborate, permanent physical architectural theater.
(B) It often utilizes an open space, with audiences surrounding performers in a circle.
(C) It prohibits the use of any musical instruments.
(D) It is characterized by completely silent, motionless actors.

79. In the following question, a statement of Assertion (A) is followed by a statement of Reason (R). Choose the correct option:
Assertion (A): Pahelis (riddles) were traditionally an important pedagogical tool in folk societies.
Reason (R): They stimulate observation of the natural environment and encourage critical, lateral thinking among the youth.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

80. Recall the specific term used in regional literature to denote the broad category of miscellaneous literature comprising idioms, proverbs, and riddles.
(A) Prabandh Kavya
(B) Gadyakavya
(C) Prakirn Sahitya
(D) Champu Kavya

81. Consider the following statements regarding the features of Folk Dance:
I. Spontaneous participation by community members
II. Strict adherence to classical rulebooks
III. Accompaniment by locally crafted rhythmic instruments
IV. Reflection of agricultural cycles or seasonal changes
V. Focus on individual virtuosity over group synchrony
Which of the above statement(s) is/are correct?
(A) I, III, and IV
(B) I, II, and V
(C) II, IV, and V
(D) III, IV, and V

82. Consider the following statements and choose the correct option:
Statement I: Folk culture is entirely separate from and has no influence on the development of elite or classical culture.
Statement II: Classical cultures frequently draw upon, refine, and codify elements originating from folk culture.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

83. Match the items in List I with the items in List II and choose the correct option:
List I: Folk Literature Component
P. Folk Song
Q. Folk Drama
R. Mantra
S. Lokokti
List II: Key Function/Aspect
1. Encapsulates community wisdom and experiential truth
2. Uttered for ritualistic or esoteric outcomes
3. Expresses collective joy, sorrow, or labor rhythm
4. Audio-visual enactment of myths or local

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events
(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-3, R-1, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

84. Which of the following is an incorrect statement regarding 'Lok Gatha'?
(A) They are usually sung by specialized bards communities.
(B) They exhibit structural variations depending on the region of performance.
(C) They are short, precise prose narratives.
(D) They serve to immortalize local heroes and tragic lovers.

85. What is the primary cause for the loss of context in 'Prakirn Sahitya' among urban youth?
(A) The strict preservation of agrarian lifestyles.
(B) Disconnection from traditional rural occupations and native dialects.
(C) The over-abundance of folk literature in academic studies.
(D) The physical destruction of ancient rock edicts.

86. Evaluating the sociological function of folk tales, which competency best describes their role for children in traditional societies?
(A) Providing advanced mathematical formulas.
(B) Tools of socialization, moral instruction, and instilling cultural taboos.
(C) Teaching foreign languages.
(D) Training them in formal written calligraphy.

87. A researcher wants to understand how traditional agricultural practices evolved in a specific region over centuries. Which of the following forms of folk literature would be most conceptually applicable to study?
(A) Mantras for curing snakebites.
(B) Abstract philosophical riddles.
(C) Work songs and seasonal folk songs related to sowing and harvesting.
(D) Myths regarding the creation of the stars.

88. Identify the correct pair that defines a sub-category of Folk Tales.
(A) Fable - A folk tale predominantly featuring animal characters that act like humans to deliver a moral
(B) Fairy Tale - A highly realistic story about everyday office work
(C) Myth - A humorous joke about a local politician
(D) Legend - A detailed scientific explanation of rainfall

89. All of the following are intrinsic qualities of a proverb (Lokokti) EXCEPT:
(A) Conciseness
(B) Rhythmic or rhyming structure (often)
(C) Reflection of deep experiential wisdom
(D) Need for an elaborate theatrical stage for delivery

90. Based on the scenario described below, answer the following question:
A healer in a tribal hamlet softly recites a specific sequence of unintelligible, rhythmic syllables over a pot of water to drive away an illness. The syllables must be exact, though they do not form standard sentences. This case describes the use of:
(A) A Mantra
(B) A Paheli
(C) A Lokokti
(D) A Lok Gatha

91. What is the BEST explanation for why 'Myths' are considered sacred narratives?
(A) Because they are published in expensive books.
(B) Because they are tied to religious beliefs, cosmology, and rituals.
(C) Because they are only sung by kings.
(D) Because they have been scientifically proven by modern physics.

92. Identify the incorrect pair regarding the transmission of culture.
(A) Oral Tradition - Generation to generation via spoken word
(B) Folk Culture - Dynamic and organically evolving
(C) Written Literature - Dependent primarily on communal memory
(D) Classical Culture - Adherence to established, codified norms

93. What defines the 'anonymity' characteristic of folk literature?
(A) Collective origins where individual identity

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is lost over time.
(B) The author's name was deliberately erased by enemies.
(C) The texts are signed using pseudonyms.
(D) The literature is illegal and therefore authors hide their names.

94. Applying the concept of 'variation' in folklore, if a famous folk tale is collected in five different villages, what is the most likely outcome?
(A) All five versions will be identically word-for-word.
(B) Core motifs remain similar, but names and minor settings vary.
(C) The tale will transform into five entirely unrelated genres.
(D) The tale will be completely unrecognizable as the same story.

95. Recall the primary characteristic of a 'Legend' that distinguishes it from a 'Myth'.
(A) Legends are set in the historical past with human protagonists; Myths are set in primordial time.
(B) Legends are only about animals; Myths are only about humans.
(C) Legends are strictly written; Myths are purely oral.
(D) Legends are short riddles; Myths are long epics.

96. Identify the correct statement about 'Idioms' (Muhavare) in regional languages.
(A) They are universal and translate perfectly word-for-word.
(B) They are a recent invention of 21st-century modern literature.
(C) They are deeply rooted in the distinct cultural and historical experiences of native speakers.
(D) They are exclusively used by the highest echelon of royalty.

97. Consider the following statements and choose the correct option:
Statement I: Folk dances are highly rigid and prohibit any inclusion of local community members who are not professionally trained.
Statement II: Folk dances are participatory by nature, often blurring the line between performer and audience.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

98. What is the primary socio-cultural effect of reciting 'Lok Gathas' during regional festivals?
(A) It permanently resolves all village disputes.
(B) It creates a sense of pride and reinforces regional cultural identity.
(C) It replaces the need for any formal government structure.
(D) It actively discourages the use of regional dialects.

99. To critically analyze a piece of 'Prakirn Sahitya' (like a proverb), what competency is most required?
(A) Deconstructing metaphorical language and relating it to societal norms.
(B) The ability to read ancient hieroglyphics.
(C) The ability to perform complex classical music ragas.
(D) The ability to write lengthy political constitutions.

100. All of the following are reasons for the importance of preserving folk literature EXCEPT:
(A) It contains invaluable linguistic data regarding regional dialects.
(B) It provides alternative historical narratives to the mainstream.
(C) It offers insights into traditional ecological and medicinal knowledge.
(D) It ensures the total elimination of modern written literature.

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101. By definition, what is a 'Folk Tale' (Lok Katha)?
(A) A verified historical document.
(B) An anonymous, orally transmitted narrative for entertainment and morals.
(C) A rhythmic spell used by shamans.
(D) A formalized dance using hand gestures.

102. Consider the following statements concerning the differences between Folk and Written literature:
I. Folk literature uses colloquial dialects; Written uses standardized language.
II. Folk literature is performative; Written is

text-bound.
III. Folk literature embraces variants; Written seeks a definitive edition.
IV. Folk literature is authored by individuals; Written is collectively owned.
Which of the above statements are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

103. Identify the correct statement about the structural elements of a Paheli (Riddle).
(A) It explicitly states the answer in the first line.
(B) It relies on metaphor, personification, and analogy to disguise its subject.
(C) It is always composed of a hundred stanzas.
(D) It avoids any connection to everyday objects.

104. In the following question, a statement of Assertion (A) is followed by a statement of Reason (R). Choose the correct option:
Assertion (A): Folk literature is fundamentally a dynamic and living entity rather than a dead artifact.
Reason (R): It continuously adapts to changing social conditions, incorporating new vocabulary and contemporary references into traditional formats.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

105. Recall the primary context in which 'Mantras' are traditionally utilized in folk cultures.
(A) Academic debates in universities.
(B) Ritualistic, magical, and healing practices.
(C) Commercial theatrical entertainment.
(D) Political elections.

106. Consider the following statements about Folk Culture:
I. It represents the uncodified traditions of a society.
II. It is entirely dependent on urban industrial technology.
III. It is transmitted largely through observation and imitation.
IV. It encompasses material culture, customs, and oral literature.
V. It is entirely static and immune to outside influence.
Which of the above statement(s) is/are correct?
(A) I, III, and IV
(B) I, II, and V
(C) II, IV, and V
(D) III, IV, and V

107. Consider the following statements and choose the correct option:
Statement I: The authorship of a Lokokti (Proverb) is always attributed to a specific, well-known historical scholar.
Statement II: A Lokokti represents the distilled, collective wisdom of a community over generations.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

108. Match the items in List I with the items in List II and choose the correct option:
List I: Concept
P. Prakirn Sahitya
Q. Lok Gatha
R. Folk Drama
S. Legend
List II: Description
1. Epic narrative of a folk hero sung with instruments
2. Synthesizes acting, singing, and dancing in open spaces
3. Scattered literature including proverbs and riddles
4. Narrative of a historical figure imbued with folklore
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

109. Which of the following is an incorrect statement regarding Folk Songs?
(A) They are rigidly controlled by strict classical musical notations.
(B) They are an integral part of community life-cycle rituals.

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(C) They are characterized by simple, repetitive melodies.
(D) They often lack a known original composer.

110. What is a primary cause for the high prevalence of agricultural themes in traditional folk literature?
(A) The strict censorship by ancient kings.
(B) Life revolves around farming cycles in traditional agrarian societies.
(C) The lack of any other occupation in ancient times.
(D) The mandate of classical scholars.

111. Which competency is essential for a performer of traditional Folk Drama?
(A) Exclusive reliance on written cue cards.
(B) Total avoidance of eye contact with the audience.
(C) Mastery of computer-generated visual effects.
(D) Ability to transition between dialogue, singing, and rhythmic movement.

112. Arrange the chronological steps of standard field research when documenting an oral Folk Tale:
I. Building rapport and identifying storytellers
II. Recording the performance in context
III. Transcribing the audio into text
IV. Analyzing motifs and structure
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, II, I, IV

113. Identify the correct pair representing the relationship between folk form and its function.
(A) Folk Dance - Abstract mathematical calculation
(B) Work Song - Synchronizing communal manual labor and reducing fatigue
(C) Myth - Entertaining infants to sleep
(D) Paheli - Formal documentation of land ownership

114. All of the following are characteristics of Written Literature EXCEPT:
(A) It relies on a standardized alphabet or script.
(B) It generally has identifiable authorship.
(C) It can be preserved physically for centuries without human memory.
(D) It is highly fluid and changes with every reading.

115. Based on the scenario described below, answer the following question:
A regional language uses a specific phrase involving 'a camel in a ship' to describe someone drastically out of their element. This phrase does not mean an actual camel or ship. This is an example of:
(A) A Muhavara (Idiom) within Prakirn Sahitya
(B) A historical Legend
(C) A Lok Gatha
(D) A Classical Myth

116. What is the BEST reason why the study of folk literature is crucial for understanding a region's history?
(A) It provides the exact dates and times of ancient battles.
(B) It offers "history from below," reflecting the worldviews of the masses.
(C) It lists the exact financial accounts of past kingdoms.
(D) It provides a factual and unembellished account of the past.

117. Identify the incorrect pair regarding the genres of Folk Tales.
(A) Trickster Tales - Stories where a weaker character outsmarts a stronger one
(B) Etiological Tales - Stories explaining why a certain animal looks a certain way
(C) Moral Tales - Stories intended to teach ethical behavior
(D) Fairy Tales - Documented biographies of local politicians

118. What defines the 'oral-formulaic' nature often found in Lok Gathas (Ballads)?
(A) The use of mathematical formulas to calculate the poem's length.
(B) Set phrases and structural formulas aiding memorization and improvisation.
(C) The strict requirement to read from a formula sheet.
(D) The exclusion of any vocalization.

119. Applying the concept of 'Lokokti', which situation best fits its usage?

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155. Recall a major characteristic of 'Folk Dance' in traditional cultures.
(A) It is usually a solo performance meant for elite viewing.
(B) It is deeply egalitarian, often involving community circles or lines.
(C) It requires absolute silence.
(D) It is strictly performed indoors in constructed theaters.

156. Consider the following features of Written Literature:
I. Permanence of the text
II. Identifiable single authorship
III. Rapidly altering plotlines with each public reading
IV. Use of standardized grammar
V. Independence from oral performance context
Which of the above statements correctly characterize Written Literature?
(A) I, II, IV, and V
(B) II, III, IV, and V
(C) I, II, III, and V
(D) I, III, IV, and V

157. Consider the following statements and choose the correct option:
Statement I: Legends are totally detached from the geography and history of the region they originate from.
Statement II: Legends gain their power precisely because they are tied to local landmarks and quasi-historical regional figures.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

158. Match the items in List I with the items in List II and choose the correct option:
List I: Form
P. Work Song
Q. Lullaby
R. Lament (Elegy)
S. Nuptial Song
List II: Context/Characteristic
1. Sung to soothe an infant to sleep
2. Expresses sorrow over death
3. Sung during agricultural or manual labor
4. Sung during marriage ceremonies
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-2, R-1, S-4

159. Which of the following is an incorrect statement regarding Idioms (Muhavare)?
(A) They are a part of Prakirn Sahitya.
(B) Their meaning is strictly literal and based on dictionary definitions.
(C) They add color and expressive power to local dialects.
(D) They often draw upon local flora, fauna, and customs.

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160. What is a direct cause of the emergence of 'variants' in a Lok Gatha?
(A) The strict enforcement of a singular written script.
(B) Creative improvisation by singers across various regions and generations.
(C) The use of digital recording equipment.
(D) The total lack of imagination in the community.

161. Competency in folklore analysis requires understanding that Myths differ from Folk Tales primarily in their:
(A) Length and word count.
(B) Believed truth-value (sacred fact vs. secular fiction).
(C) Language (foreign vs. local).
(D) Authorship (known vs. unknown).

162. Arrange the following phases of a traditional Folk Drama performance in chronological order:
I. Setting up the performance space
II. Ritual invocation (Purvaranga)
III. Interactive performance
IV. Concluding blessings (Mangalacharan)
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, I, II, IV

163. Identify the correct pair that defines the 'Difference between Folk and Written Literature'.
(A) Folk: Fixed; Written: Fluid
(B) Folk: Oral-Aural; Written: Visual-Textual
(C) Folk: Standardized grammar; Written: Regional dialect

(B) It often integrates with folk songs and drama as a composite art form.
(C) It requires strict adherence to a modern classical syllabus.
(D) It actively excludes any expression of agricultural themes.

129. In the following question, a statement of Assertion (A) is followed by a statement of Reason (R). Choose the correct option:
Assertion (A): The transcription (writing down) of a folk tale intrinsically alters its nature.
Reason (R): It strips the tale of its performative context, voice modulation, facial expressions, and audience interaction.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

130. Recall a prime example of Prakirn Sahitya.
(A) The Ramayana epic
(B) A popular local idiom (Muhavara)
(C) A modern printed novel
(D) A classical drama

131. Consider the following roles of Folk Drama:
I. Providing communal entertainment
II. Acting as a medium for social commentary and satire
III. Serving as a rigid platform for academic examinations
IV. Reinforcing mythological narratives
V. Promoting exclusive elitism
Which of the above statements accurately reflect its roles?
(A) I, II, and IV
(B) I, III, and V
(C) II, IV, and V
(D) I, II, and III

132. Consider the following statements and choose the correct option:
Statement I: Written literature is bound by the conventions of its script and publishing norms.
Statement II: Folk literature is completely devoid of any internal structure, rhythm, or narrative conventions.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

133. Match the items in List I with the items in List II and choose the correct option:
List I: Term
P. Muhavara
Q. Lokokti
R. Mithak (Myth)
S. Lok Gatha
List II: Definition
1. A culturally embedded proverb standing as an independent truth
2. A phrase with a non-literal, figurative meaning
3. A long narrative ballad sung orally
4. A sacred narrative about divine beings and origins
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-1, R-3, S-4
(D) P-4, Q-3, R-2, S-1

134. Which of the following is an incorrect statement regarding the 'Importance of Folk Culture'?
(A) It nurtures a sense of belonging and cultural roots.
(B) It is entirely obsolete and has no relevance in modern society.
(C) It provides a foundation for many classical and modern art forms.
(D) It acts as a living archive of community knowledge.

135. What is the socio-linguistic effect of a community heavily using 'Prakirn Sahitya' (idioms/proverbs) in daily speech?
(A) It makes the language rigid and scientifically precise.
(B) It enriches the language with metaphor, nuance, and evocative imagery.
(C) It causes the language to immediately die out.
(D) It completely replaces the need for standard nouns and verbs.

136. Based on the scenario described below, answer the following question:
If a narrative describes a historical local king who supposedly fought a battle and was aided by a

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magical sword, this is best classified as:
(A) A Legend
(B) A Myth
(C) A Paheli
(D) A Mantra

137. Which conceptual application best justifies the use of a 'Paheli' (Riddle) during a traditional wedding ceremony in some cultures?
(A) To formally register the marriage legally.
(B) To act as a playful ice-breaker and test of wit between families.
(C) To strictly assess the mathematical skills of the groom.
(D) To curse the opposing family.

138. Identify the correct pair that connects a folk literature characteristic with its description.
(A) Motif - A recurring thematic element or narrative structure across tales
(B) Fixity - The fluid, changing nature of oral stories
(C) Anonymity - The explicit mentioning of the author's name at the end of a poem
(D) Urbanity - The rural, agrarian setting of most folk literature

139. All of the following are differences between Folk Literature and Written Literature EXCEPT:
(A) The mode of transmission (Oral vs. Written)
(B) The primary audience (Community assembly vs. Individual reader)
(C) The use of language (Human language vs. Non-human sounds)
(D) The nature of the text (Fluid/Variant vs. Fixed/Standardized)

140. Based on the scenario described below, answer the following question:
A field study notes that a particular work song sung during rice transplantation is varying in lyrics from one end of the field to the other, yet the rhythm remains constant. This case highlights which attribute of folk songs?
(A) Total reliance on published lyrics.
(B) Spontaneous improvisation within a labor-dictated rhythmic framework.
(C) The singers' complete inability to memorize.
(D) The interference of modern technology.

141. What is the BEST definition of 'Prakirn Sahitya'?
(A) A comprehensive encyclopedia of medical science.
(B) Scattered micro-forms of folk traditions like proverbs and riddles.
(C) A continuous 24-hour theatrical performance.
(D) The official written history of a state.

142. Identify the incorrect pair regarding Folk Literature terminology.
(A) Ballad - Lok Gatha
(B) Proverb - Lokokti
(C) Epic - Paheli
(D) Riddle - Paheli

143. What defines the core concept of 'Folk Literature' across regional languages?
(A) Orally transmitted creative expression of collective community consciousness.
(B) It is literature specifically translated from one language to another.
(C) It is literature written exclusively by regional kings.
(D) It is a modern genre developed in the late 20th century.

144. Applying the concept of 'Myth' to traditional cultures, how do creation myths primarily function?
(A) Functional geological surveys of the local land.
(B) Foundational narratives explaining origins, worldviews, and sacred geography.
(C) Short comedic sketches for communal entertainment.
(D) Simple rhythmic lullabies to induce sleep in infants.

145. Recall the primary difference in how 'authorship' is treated in folk literature versus written literature.
(A) Written literature has collective authorship; folk literature has individual authorship.
(B) Folk literature is marked by collective ownership; written literature emphasizes individual property.
(C) Both are strictly anonymous.
(D) Both strictly copyright their material.

146. Identify the correct statement regarding 'Lok Gathas'.

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(A) They are completely devoid of any emotional or dramatic content.
(B) They are epic narrative songs blending history, myth, and romance.
(C) They are limited to exactly three lines of text.
(D) They are specifically designed to be read silently.

147. Consider the following statements and choose the correct option:
Statement I: The primary function of a Lokokti (Proverb) is to act as a lengthy narrative explaining the origin of the universe.
Statement II: A Lokokti functions as a concise, memorable capsule of cultural wisdom or a moral lesson.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

148. What is a primary cause for the strong presence of natural elements (rivers, animals, forests) in tribal folk literature?
(A) Lack of vocabulary for human emotions.
(B) Symbiotic relationship between tribal communities and their ecological environment.
(C) A legal requirement by modern governments.
(D) The influence of foreign romantic literature.

149. Evaluating the structure of a 'Paheli' (Riddle), what competency is required by the listener?
(A) Ability to engage in physical combat.
(B) Lateral thinking to decode metaphorical clues and find hidden meaning.
(C) Memorization of historical dates.
(D) Ability to sing in classical pitches.

150. All of the following highlight the importance of Folk Literature EXCEPT:
(A) It serves as a vital tool for reconstructing unwritten histories.
(B) It reflects the authentic psychological and cultural state of the masses.
(C) It deliberately obfuscates truth to confuse younger generations.
(D) It helps in understanding the evolution of regional languages and dialects.

151. By definition, what differentiates 'Folk Drama' (Lok Natya) from classical theatre?
(A) Folk drama has no recognizable plot whatsoever.
(B) A flexible, interactive form using local dialects/music, less bound by classical rules.
(C) Folk drama exclusively utilizes highly educated urban actors.
(D) Folk drama strictly avoids any musical or dance elements.

152. Consider the following characteristics of a Folk Tale (Lok Katha):
I. It is prose narrative.
II. It is considered fiction rather than sacred truth.
III. It often moves seamlessly between the real world and magical realms.
IV. It only exists in a single, unchanging written manuscript.
Which of the above statements are correct?
(A) I, II, and III
(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and IV

153. Identify the correct statement regarding 'Prakirn Sahitya'.
(A) It requires a grand stage and hours of performance.
(B) It is highly contextual and embedded in everyday conversational flow.
(C) It deals exclusively with the lives of ancient gods.
(D) It is a modern invention of 21st-century linguistics.

154. In the following question, a statement of Assertion (A) is followed by a statement of Reason (R). Choose the correct option:
Assertion (A): Mantras in folk culture are often considered esoteric and powerful.
Reason (R): They are believed to utilize specific sound vibrations and archaic language formulas to manipulate reality, heal, or protect.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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(A) Summarizing the result of a hasty decision with a traditional phrase.
(B) A singer narrating a three-hour epic about a tragic romance.
(C) A dancer performing a harvest ritual.
(D) A shaman chanting to cure a fever.

120. Recall the nature of 'Myths' regarding their temporal setting.
(A) They are set in the exact present moment.
(B) They are set in a documented, verifiable historical year.
(C) They are set in primordial time, 'before time', or at dawn of creation.
(D) They are set exclusively in the distant, futuristic sci-fi world.

121. Identify the correct statement about the difference between Folk Literature and Written Literature.
(A) Folk literature is entirely artificial; written literature is entirely natural.
(B) Folk literature requires advanced literacy; written literature does not.
(C) Folk literature avoids regional dialects; written literature embraces them.
(D) Folk literature is a communal process; written literature is an individual product.

122. Consider the following statements and choose the correct option:
Statement I: The importance of folk culture lies solely in its potential to be commercialized for modern tourism.
Statement II: Folk culture is vital as it embodies the authentic identity, worldview, and accumulated survival wisdom of a community.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

123. What is a key cause for the anonymity of folk literature creators?
(A) Ancient copyright laws mandated anonymity.
(B) The creators were ashamed of their work.
(C) Written records were systematically destroyed by the creators.
(D) Oral transmission over generations naturally detaches individual identity.

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124. Assessing the competency of understanding Prakirn Sahitya, why are Pahelis (riddles) considered culturally specific?
(A) They rely on metaphors of local flora, fauna, and daily household items.
(B) Because they use universal mathematical logic applicable everywhere.
(C) Because they are written in classical, universal languages like Latin.
(D) Because they do not contain any words, only sounds.

125. Which of the following is NOT an attribute of a traditional Folk Song?
(A) Fluidity in lyrics depending on the singer.
(B) Intimate connection to the community's daily life or rituals.
(C) Requirement of a formally ticketed auditorium audience.
(D) Oral transmission from older to younger generations.

126. By definition, what is a 'Legend' in the realm of folk literature?
(A) A narrative of human actions perceived to take place in human history.
(B) A short phrase containing a hidden meaning.
(C) A purely lyrical expression without any narrative content.
(D) A story explaining the creation of the gods.

127. Consider the following statements about the characteristics of 'Mantras':
I. They are deeply tied to the belief in the power of sound (Nada).
II. They are viewed as entirely fictional stories for children.
III. They are used for invoking deities, healing, or protection.
IV. Their efficacy is believed to lie in their exact phonetic pronunciation.
Which of the above statements are correct?
(A) I, II, and III
(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and IV

128. Identify the correct statement regarding 'Folk Dance' (Lok Nritya).
(A) It relies on solitary, silent meditation.

(D) Folk: Individual; Written: Collective

164. All of the following represent the importance of Folk Culture EXCEPT:
(A) It provides a blueprint for cultural homogenization.
(B) It reflects the intimate relationship between humans and nature.
(C) It serves as a repository of traditional arts, crafts, and knowledge.
(D) It maintains community cohesion through shared rituals and stories.

165. Based on the scenario described below, answer the following question:
A modern playwright writes a play incorporating local village songs, uses the regional dialect, and includes a narrator character typical of rural theatre. This is an example of:
(A) Pure untouched Folk Drama
(B) Written literature utilizing elements of Folk Literature (Folklorism)
(C) A pure Classical Myth
(D) An authentic Lok Gatha

166. What is the BEST description of the 'Importance of Folk Literature' in an academic context?
(A) It proves that oral societies were completely uncultured.
(B) An interdisciplinary lens into the unrecorded socio-cultural dynamics of rural populations.
(C) It is a tool essentially useful only for basic primary school education.
(D) It provides factual data necessary for modern industrial advancements.

167. Identify the incorrect pair regarding Folk Literature characteristics.
(A) Dynamism - Continuous evolution through oral performance
(B) Anonymity - Collective ownership by the community
(C) Elite patronage - Created specifically for and by royal courts
(D) Orality - Transmission via spoken word and memory

168. Define the concept of a 'Motif' in Folk Literature.
(A) The physical stage where a drama is performed.
(B) The smallest, recurring narrative element found across various tales.
(C) The specific name of the individual author.
(D) The written script of a song.

169. Applying the concept of 'Lokokti', how does it function as a mechanism of social control?
(A) By enforcing modern legal codes.
(B) By encapsulating moral norms in culturally accepted phrases to guide behavior.
(C) By inflicting physical punishment.
(D) By acting as a literal magical spell.

170. Recall the fundamental trait that defines 'Mantras' as a separate category within folk practices.
(A) They are lengthy prose stories.
(B) Focus on sonic power for efficacy rather than narrative storytelling.
(C) They are purely for comedic entertainment.
(D) They are always accompanied by elaborate theatrical dancing.

171. Identify the correct statement regarding Folk Tales (Lok Katha).
(A) They are completely unique to each village and never share similarities.
(B) They frequently employ universal elements like the rule of three and anthropomorphic animals.
(C) They strictly document actual historical dates and times.
(D) They require the audience to be completely silent and passive.

172. Consider the following statements and choose the correct option:
Statement I: Prakirn Sahitya (idioms, proverbs) forms the vast, structured narrative epics of a region.
Statement II: Prakirn Sahitya constitutes the micro-forms of folk literature embedded in everyday conversational language.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

173. What is a significant cause of the structural simplicity and repetitive nature often found in Folk Songs?

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(A) Myth
(B) Legend
(C) Folk Tale (Fable)
(D) Folk Dance

191. What is the BEST description of the 'Importance of Folk Culture'?
(A) It is a stagnant relic of the past meant only for museum display.
(B) A living continuum providing identity and sustainable traditional knowledge.
(C) It actively prevents any form of societal progress.
(D) It is an artificial construct created by modern researchers.

192. Identify the incorrect pair regarding the characteristics of Folk Literature.
(A) Spontaneity - Natural outpouring of emotion
(B) Adaptability - Changing according to time, place, and performer
(C) Rigidity - Strict, unchanging adherence to a single original text
(D) Orality - Word-of-mouth transmission

193. Define the role of 'Chorus' or group singing in a traditional Folk Drama.
(A) To strictly manage the ticket sales.
(B) To provide narrative continuity and express the collective emotion.
(C) To act as silent observers who never sing.
(D) To operate heavy stage machinery.

194. Applying the concept of 'Anonymity' in folklore, why does the name of the original composer of a folk song fade away?
(A) Because it is illegal to name them.
(B) Generational adaptation makes it the collective property of the community.
(C) Because folk songs have no individual authors; they generate from experience.
(D) Because the original authors demand their names be removed.

195. Recall the specific characteristic of a 'Mantra' that distinguishes it from a 'Folk Song'.
(A) Mantras are sung accompanied by large orchestras; Folk songs are sung in complete silence.
(B) Focus on ritualistic, sonic power for efficacy rather than expressive lyrical reflection.
(C) Mantras are long narrative tales; Folk songs are one-line riddles.
(D) Mantras are secular; Folk songs are purely religious.

196. Identify the correct statement regarding 'Idioms and Phrases' (Prakirn Sahitya) in regional languages.
(A) They are easily translatable word-for-word without losing meaning.
(B) They are deeply rooted in the distinct socio-cultural milieu of the region.
(C) They are exclusively used in official government documents.
(D) They are completely devoid of any metaphorical meaning.

197. Consider the following statements and choose the correct option:
Statement I: Folk literature is a closed system that never incorporates new elements from changing times.
Statement II: Folk literature is an open, dynamic system that continually absorbs contemporary realities and vocabulary while maintaining its traditional form.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

198. What is a primary cause for the integration of Folk Dance and Folk Song in traditional societies?
(A) The holistic nature of folk expression where movement and rhythm are inseparable.
(B) The lack of any other form of entertainment.
(C) A strict mandate from classical arts academies.
(D) The inability of performers to stand still.

199. To fully appreciate a regional 'Lok Gatha', a listener must understand:
(A) Advanced calculus.
(B) Regional dialect, local historical context, and cultural symbols.
(C) The complex rules of Western classical opera.
(D) The modern legal code of the country.

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182. Consider the following statements and choose the correct option:
Statement I: Tribal folk literature is deeply intertwined with the community's natural environment, often featuring spirits of forests, rivers, and mountains.
Statement II: Tribal folk literature is highly urbanized and deals primarily with complex industrial machinery.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

183. Match the items in List I with the items in List II and choose the correct option:
List I: Literary Element
P. Formal Authorship
Q. Standardized Text
R. Literary Criticism
S. Solitary Reading
List II: Folk Counterpart/Characteristic
1. Fluidity and Variants
2. Collective Ownership (Anonymity)
3. Communal Performance and Listening
4. Audience immediate reaction/participation
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

184. Which of the following is an incorrect statement regarding 'Legends' (Kimvadanti)?
(A) They are completely devoid of any local geographical landmarks.
(B) They often recount the brave deeds of a local historical or quasi-historical hero.
(C) They are considered to be truthful accounts of the recent past by the community.
(D) They serve to inspire community pride and identity.

185. What is a direct cause of the decline of oral 'Lok Gatha' performances in modern times?
(A) The invention of the printing press centuries ago.
(B) Proliferation of digital entertainment and changing socio-economic lifestyles.
(C) The increase in agricultural land.
(D) The strict prohibition by classical musicians.

186. Based on the scenario described below, answer the following question:
If a text uses the phrase "a bad workman quarrels with his tools" in the regional language to summarize a situation, the text is employing a:
(A) Lokokti (Proverb)
(B) Mantra
(C) Lok Gatha
(D) Myth

187. Which conceptual application explains why 'Myths' are essential to traditional folk cultures?
(A) They provide empirical data for farming.
(B) Foundational cosmological framework answering questions of existence and morality.
(C) They are useful for passing modern school exams.
(D) They act as a medium for learning foreign languages.

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188. Identify the correct pair regarding forms of Folk Literature.
(A) Folk Drama - Purely textual reading
(B) Folk Dance - Participatory movement tied to communal joy or ritual
(C) Mantra - A secular joke
(D) Prakirn Sahitya - A massive, unified epic poem

189. All of the following are true about the 'Difference between Folk Literature and Written Literature' EXCEPT:
(A) Folk literature uses localized colloquialisms; written literature often uses standardized grammar.
(B) Folk literature is transmitted aurally; written literature is transmitted visually.
(C) Folk literature relies on memory; written literature relies on documentation.
(D) Folk literature is exclusively produced by formally educated scholars; written literature is produced by illiterate peasants.

190. Based on the scenario described below, answer the following question:
A grandmother tells her grandchildren a story about a clever rabbit that outwits a strong, tyrannical lion. The story is meant to entertain but also teaches that intelligence can overcome brute strength. This is an example of a:

227. Consider the following statements regarding the 'Characteristics of Folk Literature':
I. It is orally transmitted.
II. It reflects collective community consciousness.
III. It is anonymous in its origin.
IV. It is completely static and never changes.
Which of the above statements are true?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

228. Identify the correct statement regarding 'Legends'.
(A) They are entirely fictional stories about talking animals.
(B) They are set in the primordial era before the universe was formed.
(C) They are short, one-line grammatical rules.
(D) Embellished narratives centered around historical or quasi-historical heroes.

229. In the following question, a statement of Assertion (A) is followed by a statement of Reason (R). Choose the correct option:
Assertion (A): Folk literature acts as an informal educational system in traditional societies.
Reason (R): Through folk tales, proverbs, and songs, the older generation imparts moral values, ecological knowledge, and social norms to the youth.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

230. Recall the primary characteristic of 'Myth' (Mithak).
(A) A sacred narrative explaining origins and divine/supernatural actions.
(B) It is a factual recounting of a recent political event.
(C) It is a brief statement used to mock someone's physical appearance.
(D) It is a purely instrumental musical piece.

231. Consider the following statements about 'Folk Drama':
I. It combines dialogue, music, and dance.
II. It is highly interactive with the audience.
III. It completely shuns the use of regional dialects.
IV. It often addresses both mythological and contemporary local themes.
V. It requires a silent, motionless audience.
Which of the above statements are correct?
(A) I, II, and IV
(B) II, III, and V
(C) I, III, and IV
(D) I, II, and V

232. Consider the following statements and choose the correct option:
Statement I: The difference between folk literature and written literature is merely a matter of publication date.
Statement II: The difference lies fundamentally in their modes of transmission, textual fixity, language, and concept of authorship.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

233. Match the items in List I with the items in List II and choose the correct option:
List I: Term
P. Lok Sahitya
Q. Shruti/Smriti
R. Lokokti
S. Kimvadanti
List II: Literal/Conceptual Meaning
1. What is heard and remembered (Oral Tradition)
2. Saying of the people (Proverb)
3. Literature of the folk
4. What is rumored/said (Legend)
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-2, R-1, S-4

234. Which of the following is an incorrect statement regarding 'Folk Songs'?
(A) They are categorized by occasion (e.g., birth, marriage, harvest).
(B) They are characterized by natural rhythm,

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200. All of the following highlight the difference between Folk and Written literature EXCEPT:
(A) Folk literature is performative; Written is primarily textual.
(B) Folk literature features multiple variants; Written features a standardized text.
(C) Both forms completely reject the use of any language.
(D) Folk literature is collectively owned; Written is often individually authored.

201. By definition, what is a 'Lokokti'?
(A) A modern novel.
(B) A traditional proverb expressing a general truth based on experience.
(C) A long classical epic.
(D) A silent dance.

202. Consider the following statements about Tribal Folk Literature:
I. It is primarily oral.
II. It is rich in animistic themes.
III. It completely ignores the natural environment.
IV. It is vital for transmitting community customs to the youth.
Which of the above statements are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

203. Identify the correct statement regarding 'Folk Drama'.
(A) It acts strictly as a medium for individual, solitary reflection.
(B) Communal medium combining entertainment, social commentary, and religious devotion.
(C) Actors must read on stage from written, unchanging scripts.
(D) It avoids any form of audience engagement.

204. In the following question, a statement of Assertion (A) is followed by a statement of Reason (R). Choose the correct option:
Assertion (A): Prakirn Sahitya, like proverbs and idioms, is the most robust and enduring part of folk literature in the modern era.
Reason (R): Even when people migrate to cities and abandon traditional songs and dances, they continue to use rural idioms and proverbs in their everyday native speech.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

205. Recall the traditional role of a 'Storyteller' (narrator of folk tales) in a village setting.
(A) To strictly read from a published book.
(B) Entertainer and moral guide who adapts tales to audience reactions.
(C) To act as a formal legal judge.
(D) To enforce tax collection.

206. Consider the following features of 'Legends':
I. Anchored in specific, known geographical locations
II. Completely detached from any historical reality
III. Involve human heroes or saints
IV. Believed to be historically true by the community
V. Set in a time before the creation of the world
Which of the above statement(s) is/are correct?
(A) I, III, and IV
(B) II, IV, and V
(C) I, II, and III
(D) III, IV, and V

207. Consider the following statements and choose the correct option:
Statement I: The structural complexity of a Folk Tale often increases when translated into a written modern short story.
Statement II: Written literature allows for complex psychological introspection and non-linear narratives that are usually absent in the direct plots of traditional folk tales.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

208. Match the items in List I with the items in List II and choose the correct option:
List I: Folk Form
P. Folk Tale
Q. Myth

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244. Applying the concept of 'Lokokti' (Proverb), why is it considered the 'condensed wisdom' of a community?
(A) Because it is physically a very small book.
(B) It distills generations of collective observations into a single memorable sentence.
(C) Because it is spoken very quickly.
(D) Because it is only known to a few individuals.

245. Recall the core characteristic that separates 'Prakirn Sahitya' from macro-forms like 'Lok Gatha'.
(A) Prakirn Sahitya requires massive instrumental accompaniment.
(B) Prakirn micro-forms are in daily speech, while Lok Gathas are performative events.
(C) Prakirn Sahitya is strictly written, while Lok Gatha is oral.
(D) There is no difference; they are exactly the same.

246. Identify the correct statement regarding the 'Difference between Folk Literature and Written Literature'.
(A) Audience shapes folk literature, while written literature isolates the author.
(B) Folk literature is exclusively produced by state-funded institutions, whereas written literature is produced by the community.
(C) Folk literature requires strict adherence to printed dictionaries.
(D) Written literature is characterized by its anonymous nature.

247. Consider the following statements and choose the correct option:
Statement I: The primary goal of collecting and archiving folk literature is to immediately replace all written classical literature.
Statement II: The goal of archiving folk literature is to preserve endangered oral heritage and linguistic diversity.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

248. What is a primary cause for the deep connection between Tribal Folk Literature and nature?
(A) Communities depend on nature for survival and spiritual framework.
(B) The lack of any understanding of basic agriculture.
(C) The influence of modern environmentalist NGOs.
(D) Strict censorship of urban themes by community leaders.

249. Based on the scenario described below, answer the following question:
A researcher analyzing a traditional healing chant notes that the meaning of the words is less important than the precise rhythmic delivery of the sounds. The researcher is analyzing a:
(A) Folk Tale
(B) Lokokti
(C) Mantra
(D) Myth

250. All of the following summarize the overarching 'Concept of Folk Literature' EXCEPT:
(A) An inflexible body of text protected by individual copyright laws.
(B) It is the spontaneous, oral-traditional expression of a cultural group.
(C) It acts as an unofficial, living archive of the community's ethos.
(D) It relies on generational transmission and embraces fluid variations.

Direction : Please read the following source carefully.

In a recent linguistic survey exploring the tribal and regional languages of a specific district, researchers sought to delineate the core concept of folk literature. They observed that unlike formal literary traditions, the collected regional narratives exhibited distinct characteristics. The field notes highlighted that folk literature primarily relies on oral transmission rather than textual preservation. In this particular case, the community's collective memory served as the primary archive. The researchers documented that the defining characteristics of this folk literature included anonymity of authorship, continuous evolution, and a deep reflection of collective societal experiences. As the community shared their narratives across generations, the oral texts adapted to changing environmental and social contexts, maintaining their relevance. The study emphasized that understanding the fundamental

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(A) Folk Literature - Authorship is collective/ anonymous
(B) Written Literature - Authorship is specific/ known
(C) Folk Literature - Experiences continuous variation
(D) Written Literature - Transmitted entirely through community singing

218. Define the role of a 'Paheli' (Riddle) in folk literature.
(A) It is a lengthy narrative detailing the biography of a king.
(B) It is a sacred chant used during funeral rites.
(C) It is a literal statement of fact without any hidden meaning.
(D) It is a metaphorical puzzle designed to test intellect and provide amusement.

219. Applying the concept of 'Lok Gatha', why are they often accompanied by a specific traditional musical instrument?
(A) Because the singer cannot speak without it.
(B) Instrument rhythm aids memory, effect, and sustains performance.
(C) Because it is a modern legal requirement.
(D) Because the instrument completely replaces the vocal lyrics.

220. Recall the nature of 'Folk Dance' (Lok Nritya) in relation to the community.
(A) It is highly exclusive, reserved only for the village headman.
(B) It is inclusive, participatory, and serves social cohesion.
(C) It is performed solely to provoke conflict.
(D) It is strictly a solitary activity performed in closed rooms.

221. Identify the correct statement regarding 'Mantras'.
(A) They are easily understandable conversational sentences.
(B) Specialized oral formulas where sonic vibration is believed to hold power.
(C) They are purely fictional stories told to children for entertainment.
(D) They are synonymous with modern romantic poetry.

222. Consider the following statements and choose the correct option:
Statement I: The translation of regional idioms (Muhavare) into a global language often results in a loss of their rich cultural flavor.
Statement II: Idioms are deeply embedded in the specific cultural and ecological context of their native language.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

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223. What is a primary cause for the fluid, ever-changing nature of Folk Tales?
(A) Strict copyright enforcement.
(B) Lack of fixed written text and narrators adapting to the audience.
(C) The use of standardized printing presses.
(D) The complete lack of creativity in the narrators.

224. If a researcher wishes to study the authentic, unadulterated dialect of a rural region, which source is most reliable?
(A) A standardized, state-published textbook.
(B) The region's orally transmitted Folk Songs and Prakirn Sahitya.
(C) A translated English novel.
(D) A classical text.

225. All of the following highlight the 'Importance of Folk Literature' EXCEPT:
(A) It acts as a mirror to the societal norms, values, and struggles of traditional communities.
(B) It systematically destroys the cultural heritage of the region.
(C) It serves as a rich resource for modern writers and artists.
(D) It helps maintain continuity of cultural identity across generations.

226. By definition, what is 'Prakirn Sahitya'?
(A) The overarching term for massive epic poetry.
(B) Miscellaneous scattered micro-forms like proverbs and idioms.
(C) The formal study of classical dance mudras.
(D) The written documentation of land ownership in rural areas.

(A) The inability of folk people to understand complex thoughts.
(B) Rhythm and repetition act as essential mnemonic devices in oral transmission.
(C) The lack of any diverse vocabulary in regional languages.
(D) A strict decree by classical literary critics.

174. Evaluating the distinction between Myth and Legend, which competency is most accurate?
(A) Myths deal with divine origins outside normal time; Legends deal with human heroes in history.
(B) Recognizing that Myths are short proverbs, whereas Legends are long songs.
(C) Recognizing that Myths are modern, whereas Legends are ancient.
(D) Recognizing that both are exactly the same thing.

175. Which of the following is NOT an impact of the transition from folk literature to written literature?
(A) Loss of performative context
(B) Standardization of dialect and grammar
(C) Enhancement of spontaneous audience interaction
(D) Fixation of the narrative into a single version

176. By definition, what is a 'Folk Song' (Lok Geet)?
(A) A song composed by a known classical maestro using complex ragas.
(B) A community lyrical expression tied to rituals and life-cycles, transmitted orally.
(C) A modern pop song using electronic instruments.
(D) A theoretical treatise on musical acoustics.

177. Consider the following statements about 'Paheli' (Riddles):
I. They are a form of Prakirn Sahitya.
II. They serve no cognitive or educational function.
III. They often use metaphor and allegory.
IV. They are generally short, rhyming questions or statements.
Which of the above statements are correct?
(A) I, III, and IV
(B) II, III, and IV
(C) I, II, and III
(D) I, II, and IV

178. Identify the correct statement regarding the 'Characteristics of Folk Literature'.
(A) It is rigidly bound by the unities of classical poetics.
(B) It reflects the collective psychology, beliefs, and socio-cultural reality of the common folk.
(C) It is exclusively consumed by the urban elite.
(D) It actively avoids addressing everyday human struggles.

179. In the following question, a statement of Assertion (A) is followed by a statement of Reason (R). Choose the correct option:
Assertion (A): The study of Folk Literature is essential for a comprehensive understanding of a region's culture.
Reason (R): Folk literature preserves the authentic worldview, dialects, ecological knowledge, and traditions of the grassroots population that written classical texts often ignore.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

180. Recall the primary function of a 'Work Song' (Shram Geet) within folk culture.
(A) To entertain royalty at the court.
(B) To synchronize laborers' movements and alleviate the monotony of manual work.
(C) To act as a legal document of employment.
(D) To quietly put a child to sleep.

181. Consider the following forms:
I. Lok Gatha
II. Muhavara
III. Lokokti
IV. Paheli
V. Myth
Which of the above are explicitly categorized under 'Prakirn Sahitya' (Miscellaneous Literature)?
(A) II, III, and IV
(B) I, II, and III
(C) III, IV, and V
(D) I, IV, and V

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repetitive refrains, and colloquial language.
(C) They employ highly complex classical ragas that take decades to master.
(D) They are an organic expression of community emotions.

235. What is a primary cause for the creation of 'Work Songs' (Shram Geet)?
(A) To entertain kings in the royal court.
(B) To prepare for complex academic examinations.
(C) To quietly tell secrets without being overheard.
(D) To coordinate collective effort and mitigate physical manual exhaustion.

236. If a student asserts that a 'Lok Gatha' is identical to a modern printed novel because both tell stories, the student fails to understand which core aspect of Lok Gatha?
(A) It tells stories about animals only.
(B) Its musical, oral-formulaic nature and collective ownership.
(C) It is much shorter than a novel.
(D) It is written in a foreign language.

237. Arrange the following conceptual stages of a Folk Tale's life in chronological order:
I. Spontaneous oral creation
II. Adaptation and modification over generations
III. Collection and transcription by scholars
IV. Standardization into a fixed printed text
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, I, II, IV

238. Identify the correct pair that defines a category of Prakirn Sahitya.
(A) Paheli - An epic song
(B) Muhavara - An idiomatic expression adding stylistic flair to speech
(C) Lokokti - A long theatrical play
(D) Mantra - A modern political speech

239. All of the following represent the difference between Folk Literature and Written Literature EXCEPT:
(A) Performative Context vs. Textual Isolation
(B) Collective Anonymity vs. Individual Authorship
(C) Dynamic/Variant Text vs. Fixed/ Standardized Text
(D) Expression of Human Emotion vs. Total Lack of Human Emotion

240. Based on the scenario described below, answer the following question:
A village elder is explaining why the local river floods every year by telling a story about a river goddess who was angered by ancient humans. This narrative is functionally serving as a:
(A) Myth (Etiological Myth)
(B) Mantra
(C) Paheli
(D) Lokokti

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241. What is the BEST explanation for the 'Importance of Folk Culture' in the context of globalization?
(A) It rapidly accelerates the process of cultural homogenization.
(B) Anchor of indigenous identity offering resistance to global mass culture.
(C) It encourages the total abandonment of regional languages.
(D) It is purely a commercial commodity to be exported.

242. Identify the incorrect pair regarding forms of Folk Literature.
(A) Folk Tale - Narrative prose, considered fictional, for entertainment/morals
(B) Myth - Narrative prose/poetry, considered sacred truth, explaining origins
(C) Folk Drama - Purely textual reading, avoiding any performative element
(D) Folk Song - Lyrical, rhythmic expression of community life

243. Define the role of 'Repetition' in Folk Literature (especially Folk Songs and Lok Gathas).
(A) It is a flaw caused by the singer's lack of vocabulary.
(B) It is strictly forbidden by folk tradition.
(C) It is used exclusively to make the performance longer.
(D) Structural device aiding memory and building rhythmic momentum.

R. Paheli
S. Mantra
List II: Core Attribute
1. Entertainment and Moral Instruction
2. Sacred Origins and Cosmology
3. Intellectual test and lateral thinking
4. Sonic efficacy and ritual power
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-4, R-1, S-2

209. Which of the following is an incorrect statement regarding 'Folk Dance'.
(A) It is deeply embedded in the social fabric and seasonal cycles.
(B) It requires no formal institutional certification to participate.
(C) It is designed strictly for commercial monetization in urban theaters.
(D) It often features repetitive steps allowing easy group participation.

210. What is a primary cause for the survival of Folk Literature despite the lack of written records for centuries?
(A) The sheer volume of printed books in ancient times.
(B) Functional integration of oral transmission into daily life and rituals.
(C) Strict laws punishing those who forgot the stories.
(D) The intervention of foreign scholars.

211. Competency in studying folk culture requires acknowledging that 'Folk Culture' is:
(A) Subservient and completely inferior to high classical culture.
(B) The foundational bedrock for many classical and popular cultural forms.
(C) Entirely distinct from and completely irrelevant to modern human psychology.
(D) A subject essentially useful only for specialized linguistic studies.

212. Arrange the typical thematic progression of an agricultural Folk Song cycle in chronological order:
I. Plowing/Preparation Songs
II. Sowing/Planting Songs
III. Harvesting/Reaping Songs
IV. Threshing/Processing Songs
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, I, II, IV

213. Identify the correct pair regarding the 'Importance of Folk Literature'.
(A) Ecological Importance - Contains traditional knowledge about local flora, fauna, and sustainable practices
(B) Historical Importance - Provides exact, unembellished dates of all historical wars
(C) Linguistic Importance - Destroys the study of regional dialects
(D) Psychological Importance - Suppresses the collective emotions of the community

214. All of the following are characteristics of 'Myths' EXCEPT:
(A) They are narratives of sacred nature.
(B) They deal with the actions of gods or supernatural beings.
(C) They are treated as pure fictional comedies by the originating culture.
(D) They explain the origins of the world and natural phenomena.

215. Based on the scenario described below, answer the following question:
A group of women sit together processing grain. To keep a steady rhythm and make the work easier, they sing a repetitive, rhythmic song about a local heroine. This is an example of:
(A) A Work Song (Shram Geet)
(B) A Mantra
(C) A Lokokti
(D) A Classical Epic

216. What is the BEST definition of the 'Concept of Folk Literature'?
(A) It is the rigid, formalized literature of the aristocratic elite.
(B) Orally transmitted, dynamic, and collectively owned expression of the folk.
(C) It is the scientific literature detailing industrial mechanics.
(D) It is a written constitution of a tribal council.

217. Identify the incorrect pair regarding differences between Folk and Written literature.

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concept of folk literature requires acknowledging its fluid nature, which contrasts sharply with fixed written documents. By analyzing the regional languages, the survey concluded that the characteristics of folk literature are inherently tied to the spontaneous expression of community life, ensuring that shared values and beliefs are transmitted organically rather than through institutionalized mechanisms.

Based on the above source, attempt the following five questions.

251. According to the source, what serves as the primary archive for folk literature in the studied community?
(A) Institutionalized literary mechanisms
(B) The community's collective memory
(C) Fixed written documents
(D) Standardized textual preservation

252. Which of the following is identified as a defining characteristic of folk literature in the survey?
(A) Anonymity of authorship
(B) Attribution to a single author
(C) Resistance to continuous evolution
(D) Reliance on textual preservation

253. How does the oral text of folk literature maintain its relevance across generations?
(A) By remaining identical to its original formulation without any modification
(B) By relying strictly on institutionalized mechanisms of documentation
(C) By adapting to environmental and social changes
(D) By separating itself from the collective societal experiences of the tribe

254. What sharply contrasts with the fluid nature of folk literature?
(A) Collective societal experiences
(B) Spontaneous expressions of community life
(C) Regional narrative frameworks
(D) Fixed written documents

255. The survey concluded that the characteristics of folk literature are inherently tied to which phenomenon?
(A) The establishment of formal textual archives
(B) The creation of institutionalized transmission systems
(C) The spontaneous expression of community life
(D) The elimination of regional language variations

Direction : Please read the following source carefully.

An academic project dedicated to documenting tribal languages categorized the different forms of folk literature found within a specific region. The research team identified three major narrative forms: the folk song, the folk tale, and the lok gatha. In their primary case study, they observed that the folk song was intricately woven into the daily labor and festive rituals of the community, serving as a rhythmic expression of collective emotion. In contrast, the folk tale functioned primarily as an educational and entertaining prose narrative, often shared during evening gatherings to impart moral values to the younger generation. The most extensive form documented was the lok gatha, a lengthy narrative ballad. The researchers noted that the lok gatha required specialized performers and was often sung during significant communal events to recount heroic deeds. The project highlighted how these different forms of folk literature—folk song, folk tale, and lok gatha—operate interdependently. Each form fulfills a unique social function, whether for emotional release, moral instruction, or epic storytelling, thereby preserving the rich heritage of regional languages through distinct oral mechanisms.

Based on the above source, attempt the following five questions.

256. According to the academic project, what was the primary function of the folk song?
(A) To function as an educational prose narrative for the community
(B) As a rhythmic expression of collective emotion
(C) To recount lengthy tales of heroic deeds from the distant past
(D) To replace formal institutional education within the tribal region

257. How did the community utilize the folk tale during evening gatherings?
(A) As a specialized performance requiring specific musical instruments for the

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gathering
(B) As a rhythmic accompaniment to daily agricultural labor performed by the community
(C) As an extensive ballad recounting ancestral migrations from the original homeland
(D) As educational and entertaining prose for the youth

258. Which of the following characteristics best describes the lok gatha as observed by the researchers?
(A) A lengthy narrative ballad for heroic deeds
(B) A brief prose narrative shared daily during common household activities
(C) A rhythmic expression used during daily labor in the agricultural fields
(D) A short educational tale designed specifically for very young children

259. What is required for the performance of a lok gatha?
(A) Participation of the entire community in intensive daily agricultural labor
(B) Written scripts that must be strictly followed by the listening audience
(C) Specialized performers at communal events
(D) Evening gatherings focused solely on the delivery of prose narration

260. The research project highlights that the folk song, folk tale, and lok gatha operate in what manner?
(A) Interdependently for unique social functions
(B) In complete isolation from one another within the cultural framework
(C) Exclusively as written documents of heritage for academic archives
(D) In direct contradiction to the region's established cultural practices

Direction : Please read the following source carefully.

A cultural anthropology department conducted a comparative analysis of the different forms of folk literature, specifically focusing on the distinction between myth and legend within a regional language framework. The researchers analyzed a specific tribal community's oral repository to differentiate these two forms. According to the case study, a myth was predominantly characterized by narratives involving supernatural beings and sacred origins, functioning to explain the creation of the world and natural phenomena. The community treated the myth as absolute sacred truth. On the other hand, the legend was identified as a narrative grounded in human history, often featuring heroic figures or significant local events that occurred in the recognizable past. The field investigators noted that while a legend might contain exaggerated or miraculous elements, it was firmly tied to a specific geographical location and ancestral lineage. The analysis demonstrated that both myth and legend are crucial components of folk literature, yet they serve different purposes. The myth establishes the cosmological framework of the culture, whereas the legend validates historical continuity and local identity within the regional language tradition.

Based on the above source, attempt the following five questions.

261. How does the community typically view a myth, according to the case study?
(A) As an entertaining fiction for evening gatherings
(B) As a historical record of a specific geographical location
(C) As an exaggerated narrative devoid of significance
(D) As absolute sacred truth explaining creation

262. What primarily characterizes a myth in the analyzed oral repository?
(A) Narratives involving the routine activities of ordinary human daily labor
(B) Narratives of supernatural beings and sacred origins
(C) Narratives featuring specific heroic figures from the recognizable past
(D) Narratives explicitly tied to documented ancestral lineage and birth charts

263. Which element is firmly associated with a legend according to the field investigators?
(A) The creation of the entire world and the cosmos
(B) Explanations of purely supernatural origins for tribal life
(C) A specific location and ancestral lineage
(D) A complete absence of exaggerated or miraculous elements

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264. What primary purpose does the myth serve in the culture's folk literature?
(A) It validates recent historical continuity
(B) It provides a prose narrative for daily labor
(C) It documents the specific lineage of local heroes
(D) It establishes the cosmological framework

265. Although a legend might contain miraculous elements, it is fundamentally grounded in what?
(A) Human history and the recognizable past
(B) The absolute beginning of time
(C) The creation of supernatural beings
(D) Rhythmic expressions of collective emotion

Direction : Please read the following source carefully.

During a regional arts festival, scholars observed the integration of performative forms of folk literature, specifically focusing on folk drama and folk dance. The case study examined how a local tribal community utilized these mediums to express their socio-cultural narratives. The researchers documented that folk drama served as an interactive, theatrical manifestation of regional stories, often incorporating dialogue, music, and spontaneous improvisation. It functioned as a communal mirror, reflecting social issues and reinforcing collective norms through performance. Simultaneously, the festival showcased folk dance as a rhythmic, physical expression of folk literature. The study noted that folk dance was rarely performed in isolation; it was deeply synchronized with seasonal cycles, agricultural harvests, and ritualistic ceremonies. The investigation revealed that both folk drama and folk dance transcend mere entertainment. They act as embodied forms of folk literature where the regional language is physically enacted rather than just spoken. By participating in folk drama and folk dance, the community actively sustains its heritage, proving that performative expressions are essential, living components of tribal and regional literary traditions.

Based on the above source, attempt the following five questions.

266. How did folk drama function within the tribal community, as per the researchers' documentation?
(A) As a solitary performance designed to avoid any audience interaction
(B) Interactive theater reflecting social issues
(C) As a static textual recitation performed without any accompanying music
(D) As a purely educational prose narrative intended specifically for children

267. Which elements were commonly incorporated into the performance of folk drama?
(A) Extensive written scripts and silent gestures
(B) Dialogue, music, and spontaneous improvisation
(C) Rhythmic chanting of absolute sacred truths
(D) Solitary physical expressions divorced from narratives

268. The study observed that folk dance was deeply synchronized with which of the following?
(A) Seasonal cycles, harvests, and ceremonies
(B) The structural rigidity found within the forms of formal literature
(C) The spontaneous improvisation of specialized evening storytellers
(D) The transcription of fixed written documents for regional archives

269. The investigation revealed that folk drama and folk dance act as which type of forms of folk literature?
(A) Exclusively textual forms
(B) Fixed forms resistant to community participation
(C) Embodied forms where language is physically enacted
(D) Theoretical forms devoid of entertainment value

270. What is the ultimate outcome of the community participating in folk drama and folk dance?
(A) The replacement of oral traditions with written texts
(B) The isolation of performative expressions from regional languages
(C) The elimination of seasonal cycles in agricultural practices
(D) The active sustenance of their cultural heritage

Direction : Please read the following source carefully.

A linguistic research team undertook an extensive

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(D) The elimination of spontaneous community expression within the festival

Direction : Please read the following source carefully.

A comprehensive sociological survey examined the broader context of regional languages by focusing on the importance of folk culture and its inextricable link to folk literature. The researchers conducted a case analysis of a tribal festival, viewing it as a holistic cultural ecosystem. They observed that the importance of folk culture lies in its ability to synthesize beliefs, daily practices, arts, and social structures into a unified way of life. Within this paradigm, folk literature serves as the verbal articulation of folk culture. The study noted that an isolated analysis of oral texts is insufficient without understanding the cultural matrix that gives them meaning. The importance of folk culture was vividly demonstrated through rituals where songs, dances, and myths operated simultaneously to reinforce community solidarity. The researchers concluded that folk culture provides the essential environment in which folk literature breathes and evolves. Acknowledging the importance of folk culture is therefore indispensable for scholars, as it ensures that tribal languages and narratives are not treated as mere artifacts, but as active components of a living, dynamic heritage.

Based on the above source, attempt the following five questions.

296. According to the sociological survey, what is the primary ability of folk culture?
(A) To document historical events through the use of fixed written texts
(B) To separate oral traditions from ritualistic ceremonies and daily labor
(C) To eliminate the need for interactive storytelling in the community
(D) Synthesizing beliefs, practices, arts, and structures

297. In the context of the cultural ecosystem, how is folk literature defined in relation to folk culture?
(A) As the verbal articulation of folk culture
(B) As the physical preservation of regional laws
(C) As an opposing force to daily practices
(D) As a distinct entity unrelated to beliefs and arts

298. Why did the researchers argue that an isolated analysis of oral texts is insufficient?
(A) Because oral texts completely lack identifiable anonymous authors
(B) Because it ignores the meaningful cultural matrix
(C) Because isolated texts are too structurally rigid to be studied well
(D) Because regional languages do not contain any adequate vocabulary lists

299. How was community solidarity reinforced during the tribal festival observed in the case analysis?
(A) By studying fixed written documents in silence during the ceremonies
(B) Rituals where songs, dances, and myths operate
(C) By isolating songs from the context of dances and sacred myths
(D) By abandoning traditional practices in favor of institutionalized forms

300. Acknowledging the importance of folk culture ensures that tribal languages and narratives are treated as what?
(A) Active components of a living, dynamic heritage
(B) Mere artifacts of a forgotten era
(C) Standardized scripts without fluid structures
(D) Immutable texts completely resistant to evolution

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and intergenerational engagement. The study concluded that within Prakirn sahitya, the lokokti and the paheli serve complementary roles. While the lokokti imparts didactic wisdom and stabilizes social behavior, the paheli stimulates critical thinking and entertains. Together, they form an essential, interactive layer of folk literature in regional languages.

Based on the above source, attempt the following five questions.

276. How is a lokokti defined within the researchers' field notes?
(A) Condensed truth or experiential wisdom
(B) A lengthy narrative ballad recounting the deeds of heroic figures
(C) A rhythmic physical expression of collective emotion and feeling
(D) A performative drama reflecting social issues within the community

277. When was the lokokti most often deployed by the regional language speakers?
(A) During the enactment of sacred myths involving supernatural beings
(B) Exclusively during the performance of formal seasonal harvest dances
(C) While singing rhythmic work songs during agricultural labor activities
(D) During disputes or daily decision-making

278. What primary function does the paheli serve in social gatherings?
(A) It provides authoritative, traditional guidance during conflicts
(B) It acts as a cognitive exercise testing wit and reasoning
(C) It functions as an embodied physical dance
(D) It serves as a fixed written record of past events

279. According to the study, how does the paheli impact the relationship between youth and elders?
(A) It creates disputes over cultural norms
(B) It isolates the youth from traditional wisdom
(C) It fosters intergenerational engagement
(D) It forces elders to abandon everyday decision-making

280. What complementary roles do the lokokti and paheli play within Prakirn sahitya?
(A) Both serve strictly to entertain the community without imparting knowledge
(B) Lokokti tests wit, while paheli primarily imparts experiential wisdom to all
(C) Both operate exclusively as lengthy oral epics within the regional traditions
(D) Lokokti stabilizes behavior; paheli stimulates thought

Direction : Please read the following source carefully.

An ethnographic study exploring the sacred dimensions of tribal languages focused intensely on mantras and their characteristics as a unique subset of folk literature. The researchers engaged with community elders to understand how mantras operate within ritualistic contexts. The case study identified that the primary characteristics of mantras include structural rigidity, rhythmic chanting, and an intrinsic belief in their performative power. Unlike a fluid folk tale, a mantra demands precise pronunciation and exact repetition, as the community believes the sound itself carries transformative or protective efficacy. The study observed that mantras are often employed in healing practices, agricultural fertility rites, and protective ceremonies. Another key characteristic noted was the restricted transmission of mantras, which are typically passed down through specific lineages or apprenticeships rather than being freely shared like public songs. The researchers concluded that examining mantras and their characteristics reveals a highly specialized form of folk literature. In this domain, the regional language is elevated to a sacred tool, where linguistic formulation is directly equated with spiritual and practical agency.

Based on the above source, attempt the following five questions.

281. Which of the following is identified as a primary characteristic of mantras?
(A) Structural rigidity and rhythmic chanting
(B) Fluid narrative structures
(C) Spontaneous improvisation
(D) Continuous alteration by anonymous authors

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282. Why do mantras demand precise pronunciation and exact repetition?
(A) Because they are educational prose narratives designed for young children
(B) Because the sound carries transformative efficacy
(C) Because they are designed to entertain the public during social gatherings
(D) Because they rely heavily on interactive dialogue and spontaneous music

283. In which of the following contexts did the study observe the employment of mantras?
(A) General evening storytelling sessions
(B) Healing practices and agricultural fertility rites
(C) Public performances of regional drama
(D) Cognitive exercises testing the wit of the youth

284. How are mantras typically transmitted within the studied community?
(A) Via specific lineages or apprenticeships
(B) They are freely shared with the entire public within the community
(C) They are broadcasted widely during the performance of daily labor
(D) They are distributed widely as fixed written texts for everyone to read

285. The researchers concluded that in the domain of mantras, the regional language is elevated to what status?
(A) A casual conversational tool used for everyday linguistic expression
(B) An exclusively textual format for the preservation of tribal history
(C) A sacred tool for spiritual agency
(D) A generic platform for the use of everyday idioms and local phrases

Direction : Please read the following source carefully.

A university seminar on regional languages presented a theoretical case study outlining the fundamental difference between folk literature and written literature. The scholars analyzed a specific tribal community that was recently transitioning to a formalized script, allowing for a real-time comparison. The researchers emphasized that the core difference between folk literature and written literature lies in their mode of transmission and authorship. Folk literature thrives on oral tradition, characterized by multiple variants, fluid structures, and collective, anonymous ownership. It continuously adapts to the immediate audience and performative context. In contrast, written literature was observed to possess a fixed, immutable text, usually attributed to a singular, identifiable author, and physically preserved across time without contextual alteration. The study further noted that while written literature often adheres to standardized grammar and institutionalized forms, folk literature remains dynamic and deeply integrated into the everyday lived reality of the community. This comparative analysis demonstrated that understanding the difference between folk literature and written literature is essential for accurately preserving the unique, evolving nature of tribal linguistic heritage.

Based on the above source, attempt the following five questions.

286. What did the researchers identify as the core difference between folk literature and written literature?
(A) The use of local flora and fauna
(B) The incorporation of rhythmic dance
(C) The exclusive use of supernatural themes
(D) The mode of transmission and authorship

287. Which of the following is a defining trait of folk literature according to the case study?
(A) An immutable, physically preserved text that never undergoes change
(B) Attribution to a singular, identifiable author within the community
(C) Fluid structures and anonymous ownership
(D) Strict adherence to standardized grammar and institutionalized forms

288. How does written literature generally exist across time, based on the seminar's findings?
(A) It continuously adapts to the immediate audience and performative context
(B) Physically preserved without alteration
(C) It shifts rapidly through multiple variants based on oral traditions
(D) It merges anonymously with collective experiences of the studied tribe

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289. In contrast to written literature's institutionalized forms, how is folk literature characterized?
(A) It is entirely separated from the daily labor and rituals of the community
(B) It operates strictly within academic frameworks and institutional settings
(C) It requires formal written scripts for preservation and oral transmission
(D) Integrated into everyday lived reality

290. Why is understanding the difference between folk and written literature considered essential?
(A) To preserve evolving tribal heritage
(B) To eventually eradicate oral traditions in favor of standardized scripts
(C) To standardize grammar across all regional languages in the territory
(D) To ensure all folk songs are assigned an identifiable author for records

Direction : Please read the following source carefully.

An academic task force assessing educational policies in tribal regions conducted a case study to evaluate the importance of folk literature. The investigation aimed to determine why oral traditions should be integrated into contemporary learning frameworks. The researchers found that the importance of folk literature extends far beyond mere historical preservation; it acts as a vibrant reservoir of indigenous knowledge systems. In the observed community, folk literature provided vital ecological wisdom, detailing sustainable agricultural practices and local biodiversity through narratives. Furthermore, the study highlighted that the importance of folk literature is evident in its psychological and sociological functions. It fosters a strong sense of belonging, reinforces moral frameworks, and provides a culturally resonant medium for emotional expression. The researchers argued that marginalizing these regional language traditions results in a profound loss of intellectual diversity. By analyzing the multifaceted impacts on community cohesion and identity formulation, the case study conclusively proved that recognizing the importance of folk literature is crucial for the holistic development and cultural survival of regional linguistic communities.

Based on the above source, attempt the following five questions.

291. The case study asserts that the importance of folk literature extends beyond historical preservation by acting as what?
(A) A substitute for fixed written documents and institutional archives
(B) A strictly commercial form of entertainment for regional festivals
(C) A reservoir of indigenous knowledge
(D) A standardized grammatical framework for the studied tribal community

292. What specific type of wisdom did folk narratives provide in the observed community?
(A) Ecological wisdom on agriculture and biodiversity
(B) Astronomical data used specifically for inter-tribal maritime navigation
(C) Urban planning and modern infrastructure techniques for regional centers
(D) Institutionalized legal procedures for the resolution of internal conflicts

293. Which of the following represents a sociological function of folk literature highlighted in the study?
(A) It isolates individuals from their cultural heritage and communal history
(B) It promotes the exclusive use of written literature in daily interactions
(C) It creates rigid structural hierarchies among performers during festivals
(D) Belonging and reinforced moral frameworks

294. What consequence did researchers identify when regional language traditions are marginalized?
(A) A surge in linguistic uniformity
(B) A profound loss of intellectual diversity
(C) An increase in intergenerational engagement
(D) The rapid advancement of indigenous knowledge systems

295. The case study concluded that recognizing the importance of folk literature is crucial for which of the following?
(A) The eventual replacement of oral tales with standardized and fixed texts
(B) The separation of cognitive frameworks from the daily life of the tribe
(C) Development and survival of regional communities

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these forms constitute a holistic system for maintaining and transmitting the community's cultural heritage through diverse modes of oral expression.

9. (C) It prioritizes complex, artificial literary embellishments over spontaneous emotion
The essence of traditional oral literature lies in its simplicity and directness, focusing on raw human emotions rather than sophisticated literary devices. It utilizes the vernacular language of the masses to ensure accessibility and communal participation. By avoiding artificial complexity, it remains a democratic form of expression that resonates deeply with the psychological and social realities of the people in various regional contexts.

10. (A) Oral transmission and reliance on human memory
Narrative ballads are preserved and shared through performance rather than being fixed in print. Because they depend on the memory of individual bards, small changes occur during each recitation. Over long periods and across different regions, these minor shifts accumulate, leading to the emergence of diverse versions that reflect the specific linguistic and cultural preferences of local audiences and performing traditions.

11. (D) Folk song
Music serves as a vital accompaniment to the daily chores and significant milestones of traditional societies. Rhythmic verses help synchronize group activities like sowing or harvesting while providing emotional release. These lyrical expressions are passed down orally and are specifically tied to life events like birth and marriage, reinforcing the social bonds and shared heritage of the regional community through rhythmic melody.

12. (A) I, II, III, IV
Regional cultures have developed a specific repertoire of songs that mark the progression of a human life. The cycle begins with celebratory chants for childbirth, followed by verses for childhood initiation rites. Marriage ceremonies involve extensive lyrical traditions that eventually lead to the somber elegies performed at death, ensuring that every major life stage is culturally sanctioned and remembered through collective singing traditions.

13. (C) Lokokti - A culturally rooted proverb
Language in folk contexts includes specific terms for various oral genres. A proverb is a concise statement that encapsulates the distilled experience and collective wisdom of a community. Unlike lengthy epics or short riddles, these sayings serve as independent units of truth used in daily conversation to reinforce moral values or illustrate common situational realities within the society in a memorable way.

14. (D) Establishing rigid, exclusionary academic institutions
The primary purpose of oral traditions is to socialize the youth, provide communal entertainment, and preserve the historical memory of the people. These forms are fundamentally inclusive and accessible to all members of the community. They operate outside the boundaries of formal academic structures, relying instead on informal transmission to maintain cultural continuity and provide a sense of belonging to the grassroots.

15. (A) Lok Gatha
This form of folk literature consists of long, narrative poems that recount the deeds of historical or legendary figures. They are typically performed by specialized bards who use musical instruments to enhance the dramatic impact of the story. These ballads serve to immortalize local heroes, preserving their legacy through rhythmic and melodic storytelling that captivates the community during special gatherings and festivals.

16. (B) A sacred narrative explaining the world's origin and present form
Within traditional societies, certain stories are regarded as sacred truths rather than mere fiction. These narratives delve into primordial times to explain how the universe, humanity, and social institutions came into existence. By providing a cosmological framework, they justify religious rituals and moral codes, serving as the foundational pillars of the community's belief system and spiritual identity across different historical eras.

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ANSWERS

1. (B) It relies primarily on oral transmission from generation to generation
Folk literature exists as a living tradition within communities, distinguished by its reliance on verbal communication rather than written records. This oral transmission ensures that stories, songs, and proverbs are passed down through memory and performance. Such a process allows for regional adaptations while maintaining the core cultural values and identity across successive generations without the need for formal schooling.

2. (B) I, III, and IV
Traditional folk forms are defined by their democratic nature, where creative works belong to the community rather than an individual. The original creators remain unknown, fostering a sense of shared identity. This literature dynamically evolves over time, capturing the daily struggles, values, and cultural spirit of the common people through continuous oral adaptations, rather than remaining static or completely unchanging.

3. (C) Folk literature serves as a spontaneous expression of communal emotions and beliefs
Rooted in the lived experiences of the masses, this form of literature emerges naturally from the collective heart of a community. It functions as a medium for articulating shared sentiments, spiritual values, and cultural norms. Unlike formal written works, it thrives on spontaneity and remains deeply integrated with the everyday rituals and social life of its practitioners in their native dialects.

4. (A) Both A and R are true and R is the correct explanation of A
The absence of a fixed, written text in oral traditions leads to the development of multiple versions of the same narrative or song. As performers migrate or pass down stories, they naturally adapt the content to suit local contexts or rely on memory. These intentional and unintentional modifications create a vibrant tapestry of regional variations and adaptations over long periods of time.

5. (C) Folklore
This comprehensive term encompasses the total body of expressive culture shared by a particular group. It includes oral narratives, customs, material culture, and traditional beliefs that are transmitted informally. By focusing on word-of-mouth communication, it preserves the authentic identity and collective wisdom of a community across geographical boundaries and historical eras, serving as an unofficial archive of their traditional life.

6. (A) I, III, and V
Folk literature is a living entity that changes with its audience, reflecting a fluid rather than static nature. It is deeply woven into the fabric of seasonal festivals and communal celebrations. Furthermore, it serves as an unconscious manifestation of group identity, where the community's worldview is expressed naturally through shared stories and traditional songs, rather than through formal academic or classical instructions.

7. (D) Statement I is false but Statement II is true
Unlike written works which have a definitive, unchangeable text, folk narratives exist in numerous variations depending on the teller and region. The lack of a printed record historically provided the flexibility needed for communities to reinterpret stories. This adaptability ensures that the literature remains relevant by reflecting contemporary social structures and local cultural shifts through the medium of oral performance and memory.

8. (A) P-4, Q-3, R-1, S-2
Folk traditions are categorized by distinct functional forms that serve specific social roles. For instance, songs provide lyrical accompaniment to rituals, while myths explain cosmic origins. Proverbs distill experiential wisdom into brief truths, and riddles challenge the mind through puzzling questions. Together,

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study on Prakirn sahitya, focusing specifically on idioms and phrases within a tribal language. The researchers approached this scattered or miscellaneous literature as a vital repository of the community's worldview. In their case observation, they recorded everyday conversations and noted the dense usage of idioms and phrases. These linguistic tools were not merely decorative but encapsulated the collective wisdom, environmental observations, and cultural ethos of the region. The study highlighted that idioms within Prakirn sahitya often drew imagery directly from the local flora, fauna, and traditional occupations, making them highly specific to the regional language context. Furthermore, phrases were utilized to express complex social dynamics and moral judgments succinctly. The investigators concluded that analyzing idioms and phrases provides deep insights into the cognitive frameworks of the speakers. As integral components of Prakirn sahitya, they demonstrate how folk literature permeates daily communication, acting as micro-narratives that continuously reinforce cultural identity and linguistic richness without the need for extended storytelling or formal performative contexts.

Based on the above source, attempt the following five questions.

271. Within the context of the study, idioms and phrases are classified under which category of folk literature?
(A) The category of Lok gatha narratives
(B) Performative Folk drama traditions
(C) Prakirn sahitya
(D) Absolute sacred Myths

272. What did the researchers note regarding the usage of idioms and phrases in everyday conversations?
(A) They were rarely used and heavily restricted
(B) They were dense and encapsulated collective wisdom
(C) They were used solely as decorative linguistic elements
(D) They were borrowed entirely from external formal literature

273. From where do idioms within this Prakirn sahitya primarily draw their imagery?
(A) Supernatural origins and sacred myths found in the repository
(B) Lengthy narrative ballads recounting the deeds of heroic figures
(C) Institutionalized settings typically found in urban environments
(D) Local flora, fauna, and occupations

274. What role do phrases play concerning social dynamics in the studied tribal language?
(A) Expressing social dynamics and moral judgments succinctly
(B) They complicate moral judgments unnecessarily for the entire community
(C) They serve as lengthy explanations regarding tribal historical continuity
(D) They replace the need for everyday conversation between regional speakers

275. The investigators concluded that idioms and phrases act as micro-narratives that accomplish what?
(A) Require formal performative contexts to be fully understood by the community
(B) Erase the cognitive frameworks used by the regional language speakers daily
(C) Reinforce cultural identity without extended storytelling
(D) Replace the need for environmental observations within the linguistic survey

Direction : Please read the following source carefully.

Expanding on the study of Prakirn sahitya, researchers conducted a case study centered on the use of lokokti (proverb) and paheli (riddle) among regional language speakers. The field notes revealed that these forms function as crucial pedagogical tools within the community. The lokokti was observed as a condensed statement of truth or experiential wisdom, often deployed during disputes or everyday decision-making to provide authoritative, traditional guidance. Researchers noted that a well-timed lokokti could resolve conflicts by appealing to shared cultural norms. Conversely, the paheli was documented primarily in social gatherings involving youth and elders. The paheli operated as a cognitive exercise, testing the listener's wit, environmental knowledge, and metaphorical reasoning. By challenging participants to decode the riddle, the paheli fostered intellectual agility

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17. (B) Folk tale - Exclusively restricted to sacred ritual chants
While some oral forms are strictly ritualistic, traditional stories are generally intended for entertainment and moral instruction. They are shared in informal settings and are accessible to everyone, regardless of the occasion. These narratives often feature a mix of realistic and magical elements, reflecting universal human experiences rather than being limited to the specialized domain of religious incantations or sacred chants.

18. (A) It comprises miscellaneous, scattered micro-forms like idioms, proverbs, and riddles
This category refers to the brief, non-narrative elements of folk expression that are woven into everyday speech. Unlike long epics or complex dramas, these micro-forms provide stylistic flair and condensed wisdom during normal conversation. They are essential for understanding the linguistic nuances and cultural metaphors of a region, acting as a repository of the community's quick wit and practical philosophy.

19. (C) Using it to summarize a situational truth or moral lesson concisely
In daily life, traditional proverbs function as powerful linguistic tools to validate an argument or offer advice. By invoking a well-known saying, a speaker connects a specific event to the broader experiential wisdom of the community. This usage reinforces social norms and provides a culturally accepted shorthand for complex ideas, making it a staple of effective communication in regional folk societies.

20. (D) Integration of dialogue, local music, dance, and community participation
Regional theatrical performances are characterized by their holistic and inclusive nature. They do not rely on fixed scripts but rather on improvisation and the seamless blending of various art forms. The active involvement of the audience, who often joins in the singing or responses, transforms the performance into a collective ritual that strengthens the social fabric and cultural identity of the group.

21. (C) They are highly structured rhythmic chants believed to possess spiritual or magical power
Unlike secular stories or songs, these oral formulas are utilized with the intent of achieving specific supernatural outcomes. They rely on the precise vibration of sound and archaic phrasing to heal ailments, protect against evil, or invoke divine favor. Their efficacy is tied to the belief in the inherent power of the spoken word, making them a specialized branch of folklore.

22. (D) Statement I is false but Statement II is true
Narratives centered on extraordinary human figures are often situated in a recognizable historical and geographical context. While they may contain exaggerated or supernatural elements, the community typically accepts them as accounts of real past events. This distinguishes them from animal fables or purely magical tales, as they serve to commemorate the perceived heritage and notable ancestors of the local regional population.

23. (D) The tale's organic evolution is frozen into a single, standardized textual version
The transition from an oral tradition to a written format changes the dynamic nature of a story. While oral versions continue to change with each teller, the printed text becomes a permanent and unchangeable record. This standardization often strips away the improvisational flexibility of the narrative, resulting in one specific version being viewed as the definitive or correct account of the tale.

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24. (A) Paheli (Riddle)
This oral genre functions as an intellectual puzzle that requires the audience to decode symbolic clues. By describing a common object through indirect or paradoxical language, it stimulates lateral thinking and keen observation. It serves as a popular form of social entertainment and cognitive training, reflecting the community's creative use of language and its deep relationship with the surrounding natural world.

25. (C) Folk literature completely excludes any form of narrative structure; written literature relies on it
Both oral and written traditions utilize narrative frameworks to convey information and engage the audience. While their modes of transmission

95. (A) Legends are set in the historical past with human protagonists; Myths are set in primordial time
This difference in setting and character is fundamental to how these narratives are understood. Myths explain the very beginning of the world and usually involve gods or supernatural beings. Legends, on the other hand, are placed within the recognizable history of humans and focus on individuals believed to have lived, even if their stories have become exaggerated with magical elements over generations.

96. (C) They are deeply rooted in the distinct cultural and historical experiences of native speakers
These colorful phrases are built from the specific environment and daily life of the people who created them. They use local metaphors to describe human behavior. Because they are so tied to a particular place and history, they are often difficult to translate into other languages without losing their true meaning and emotional power, making them a unique part of each community's heritage.

97. (D) Statement I is false but Statement II is true
Traditional dances are meant to be shared by all members of a group, not just a few experts. They are usually performed in circles or lines where anyone can jump in. This inclusivity makes the dance a social event rather than just a performance to be watched, helping to bring the community together and reinforce their shared identity through the collective rhythmic movement.

98. (B) It creates a sense of pride and reinforces regional cultural identity
By telling stories of local heroes and great past events, these ballads remind people of their shared history and values. This is especially powerful during large community gatherings, where the collective listening experience strengthens the bond between members. These performances serve as a living link to the past, helping to preserve the unique character and spirit of the region for future generations.

99. (A) Deconstructing metaphorical language and relating it to societal norms
To understand the true meaning of a proverb or idiom, one must look beyond the literal words to see the deeper social message. This requires knowing the values and rules of the community that uses the phrase. A researcher must connect linguistic patterns with the underlying cultural and social reality, explaining how these brief expressions reflect common sense and views on life.

100. (D) It ensures the total elimination of modern written literature
The goal of keeping oral traditions alive is to protect a community's unique heritage and knowledge, not to destroy other forms of art. Folk and written literature can exist side-by-side and often influence each other. By preserving folklore, we ensure that the wisdom and history of various groups are not lost as society changes, enriching the total pool of human cultural diversity.

101. (B) An anonymous, orally transmitted narrative for entertainment and morals
These traditional stories are shared through word of mouth and are not credited to any single author. They serve a dual purpose of providing amusement for the community and teaching important life lessons or ethical values. Because they are not bound by a fixed text, they can be easily adapted to different audiences while keeping their core meaning and cultural significance intact through generations.

102. (A) I, II, and III
The fundamental contrast between these two traditions lies in their medium and their flexibility. Folk literature is meant to be heard and seen in action, using the local way of speaking and allowing for many versions of the same story. Written literature is designed for the eye, using a formal language and seeking to establish one single, permanent version of a work.

103. (B) It relies on metaphor, personification, and analogy to disguise its subject
A successful riddle describes something common in an uncommon way to hide its identity. It might speak about an object as if it were a person or compare it to something else entirely. This clever use of language challenges the listener to think creatively and look for connections they might otherwise miss. This symbolic way of communicating makes the riddle an engaging folk game.

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34. (A) Folk literature strictly follows the classical canons of poetics, unlike written literature which breaks all structural rules
Folk literature operates on its own set of internal conventions and aesthetic principles, which are distinct from the formal rules found in classical treatises. While it is structured, it does not adhere to the rigid canons taught in academic institutions. Conversely, many written works follow strict structural guidelines, though modern forms may choose to experiment and break traditional literary rules.

35. (C) It detaches the tale from its interactive performative context
When an oral story is recorded in a book, it loses the vital connection to the speaker's voice, gestures, and the audience's immediate reactions. The performance, which is an integral part of the folk experience, is replaced by a solitary reading process. This transition transforms a living, community-driven event into a static artifact, fundamentally altering how the story is experienced socially.

36. (D) Folk literature
The presence of anonymity, regional linguistic markers, and multiple versions are the classic indicators of an oral tradition. Because the work is not fixed in a single text and shows evidence of localized adaptations, it clearly belongs to the domain of folklore. Such characteristics demonstrate how the community collectively shapes and maintains its creative expressions through oral transmission across various geographical areas.

37. (C) Analyzing narrative changes when a Lok Gatha is published as a novel
By comparing a traditional sung ballad with its modern prose adaptation, a researcher can observe how the constraints of a written medium impact the story. This includes looking at the loss of rhythmic devices, the introduction of more detailed psychological profiles, and the freezing of the narrative into a single version. This comparison provides clear insights into the fundamental shifts in literature.

38. (B) Folk Literature - Dynamic and adaptable to the immediate audience
The hallmark of oral traditions is their ability to change in real-time based on the feedback and needs of the listeners. A storyteller or singer can emphasize certain parts of a tale or song to better connect with a specific group. In contrast, written literature presents a fixed set of words that remains identical regardless of who is reading it or where.

39. (D) When a folk narrative is claimed by a modern author in a published adaptation
While folk forms are traditionally the property of the whole community, contemporary writers sometimes use these stories as the basis for their own books. In such cases, the work becomes associated with a specific name and is protected by copyright. This process moves the story out of the realm of anonymous collective heritage and into the category of individual literary authorship.

40. (A) A practical educational tool transmitted orally
This scenario illustrates how folk forms serve a functional purpose beyond mere entertainment. In many traditional societies, songs and stories are the primary means of passing down essential survival skills and technical knowledge to the younger generation. Because it is learned through imitation and hearing, it bypasses formal schooling, demonstrating the power of oral traditions in maintaining a community's practical expertise.

41. (C) The holistic way of life, including beliefs and arts, of a community
Culture in the folk context is not limited to high-art or technology but encompasses the entire spectrum of human expression and social behavior within a group. It includes the stories they tell, the songs they sing, their religious practices, and their daily customs. This holistic framework provides the necessary background for understanding folk literature, as stories are deeply embedded in the total life.

42. (A) Lok Gatha - A short, humorous prose riddle
A ballad is actually a long narrative poem that tells a dramatic or heroic story, often through song. It is characterized by its length and rhythmic structure rather than being a brief riddle. Riddles,

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proverbs, and short idioms fall under a different category, whereas ballads are considered major narrative forms that recount significant events or legends in the history of the local community.

43. (D) It is a spontaneous, lyrical outburst of community feeling sung on traditional occasions
These musical expressions are distinguished by their deep emotional connection to the collective experiences of the people. They are not formally composed for commercial use but arise naturally during life-cycle rituals, agricultural work, or seasonal festivals. The lack of a known composer and the reliance on oral transmission emphasize their role as a shared and authentic voice of the community's cultural heritage.

44. (B) Embellishing daily colloquial conversations with proverbs and idioms
This category of miscellaneous literature is most visible in how people speak to one another. By using traditional sayings and metaphorical phrases, individuals add depth, humor, and cultural authority to their speech. These micro-forms allow members of a community to communicate complex social truths or moral lessons in a concise and widely understood manner, demonstrating the enduring relevance of oral traditions.

45. (C) Celebration of a child's birth
In many parts of India, specific lyrical traditions are dedicated to the arrival of a new family member. These songs are performed by women during and after the birth, expressing joy, offering blessings, and sometimes detailing the mythological births of deities. They play a crucial role in the social rituals surrounding childbirth, reinforcing family bonds and the community's cultural values regarding lineage.

46. (D) It often contains universal motifs adapted to local settings
While these stories are shared within specific regions, they often feature plot elements and character types found in cultures around the world, such as the clever animal or the three wishes. These universal themes are localized through the use of regional dialects, familiar landscapes, and specific social customs. This blend of global and local elements makes folk tales both relatable and culturally distinct.

47. (D) Statement I is false but Statement II is true
Oral narratives are known for their ability to travel across vast distances and different cultures. Similar story patterns, known as motifs, can be found in the folklore of distant populations, suggesting a shared human psychology or the movement of people over history. Communities do not create their stories in isolation but often participate in a global exchange of ideas adapted to local contexts.

48. (B) Rapid urbanization, modern media, and breakdown of joint families
The shift from rural, community-based living to individualistic urban lifestyles has significantly impacted traditional forms of expression. As modern entertainment like television and the internet replaces local storytelling, the occasions for oral transmission diminish. Furthermore, the loss of the joint family structure means that the older generation has fewer opportunities to pass down songs and stories to children, leading to a break in continuity.

49. (B) Exceptional memory, vocal stamina, and mastery of traditional instrumental accompaniment
Reciting long, narrative ballads is a specialized skill that demands years of practice and deep familiarity with the oral tradition. The performer must be able to remember thousands of lines and adapt them musically to keep the audience engaged. This often involves playing a traditional instrument while singing, making it a complex art form that requires both physical endurance and a high level of creative mastery.

50. (A) Mahakavya (Classical Epic)
Epics are large-scale, unified narrative works that often have a formal structure and historical importance. They are distinct from the category of miscellaneous folk literature, which includes brief forms like proverbs, idioms, and riddles. These micro-forms are scattered throughout everyday language, whereas an epic represents a major, singular literary endeavor that is often associated with the classical or written traditions rather than informal fragments.

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51. (C) A melodic narrative poem telling stories of heroic deeds or tragic romances
This genre focuses on storytelling through verse and song, combining elements of history and emotion. These ballads often immortalize the lives of individuals who have performed extraordinary feats or suffered deeply in love. By setting these stories to music, the community ensures they are memorable and can be easily transmitted orally, serving as a vital record of local legends and cultural values.

52. (B) I, II, and IV
Ballads are designed for oral delivery, using repeated refrains to help the singer remember the verses and to engage the audience. The plot usually revolves around a single, powerful event that highlights the hero's character or the tragedy of the situation. They avoid overly formal or scholarly language, preferring the colloquial dialects of the people to ensure that the narrative remains accessible.

53. (C) Myths serve to explain the origins of natural phenomena and human institutions
These stories function as a culture's foundational truths, addressing fundamental questions about why the world is the way it is. They often involve divine beings or supernatural events that set the rules for the current world order. By providing these explanations, myths help a society understand its place in the universe and justify its social structures, religious rituals, and moral principles sacredly.

54. (A) Both A and R are true and R is the correct explanation of A
While these stories are often based on real historical figures, the process of oral storytelling tends to add extraordinary elements to their lives. Over time, the hero's actual achievements are magnified, and they may be credited with supernatural powers. This transformation allows the figure to represent the community's highest ideals, turning a historical person into a legendary symbol of cultural pride and communal identity.

55. (C) Myths are considered truthful accounts of the sacred past, whereas folk tales are recognized as fictional
The primary difference lies in the level of belief held by the community. Myths are viewed as holy and true, forming the core of a religion or worldview, and are often tied to specific rituals. Folk tales, however, are shared primarily for their entertainment value and moral lessons. While they may contain profound truths, the audience understands that the events are not necessarily historical or sacred.

56. (A) I, II, and V
These narratives are rooted in the physical reality of a region, often linked to specific hills, rivers, or ancient buildings. They focus on humans who are believed to have lived in a verifiable past, unlike the primordial setting of myths. By recounting the struggles and triumphs of these figures, legends serve to define the community's values and historical identity, providing a sense of continuity.

57. (D) Statement I is false but Statement II is true
Ballads in the folk tradition usually follow a straightforward narrative path that emphasizes action and emotion. They avoid the intricate and multiple storylines common in modern written novels, focusing instead on the most dramatic moments of a hero's journey. This linearity is a natural result of the oral medium, making the story easier for the performer to remember and for the audience to follow.

58. (A) P-4, Q-3, R-1, S-2
Different types of folk narratives are set in distinct conceptual timeframes. Myths take place at the dawn of time, before the current world existed. Legends are placed within human history at specific, known locations. Folk tales occur in a timeless, magical once upon a time world. Ballads are often set in a heroic past that combines historical memory with poetic imagination in a region.

59. (C) It strictly adheres to the unities of time, place, and action found in classical theatre
Regional folk plays are known for their flexible and often sprawling structure. They do not follow the rigid rules of classical poetics, such as maintaining a single location or a strictly continuous timeline. Instead, they freely jump between different settings and eras, incorporating subplots and diversions that reflect local interests. This freedom allows the drama to be more

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responsive to the audience and performance context.

60. (B) Rhythm and movement naturally express narrative emotion in folk aesthetics
In many traditional cultures, storytelling is a multi-sensory experience that goes beyond spoken dialogue. Dance provides a visual and rhythmic way to convey the feelings and actions of the characters, making the story more engaging for the community. This integration of various art forms is a fundamental part of the folk aesthetic, where music, movement, and words work together to create a powerful expression.

61. (C) Proverbs are independent statements of wisdom; idioms are phrases requiring a sentence to complete their meaning
A proverb functions as a complete thought that can stand alone to convey a moral or observation. An idiom, however, is a metaphorical phrase that must be integrated into a larger grammatical structure to make sense. While both add richness to language, their usage and structure differ significantly, with proverbs acting as miniature lessons and idioms serving as colorful building blocks within daily regional speech.

62. (A) I, II, III, IV
The life of a folk hero in a ballad typically follows a standard narrative pattern. It begins with an auspicious or unusual birth that marks the child as special. As they grow, they depart on a significant mission or quest, which leads to inevitable conflicts with various antagonists. The story finally reaches its emotional peak in a tragic or triumphant conclusion, completing the cycle of the hero's legendary deeds.

63. (C) Tamasha - Maharashtra
Different regions of India have developed unique forms of theatrical performance that reflect their local history and social customs. This specific form from Maharashtra is a vibrant mix of music, dance, and satirical dialogue, often performed for a general audience. Identifying these regional associations is crucial for understanding the geographical diversity of India's folk traditions and how they serve as icons of regional identity.

64. (C) Improved documentation and digital archiving of endangered forms
While modern technology often leads to the loss of traditional contexts and the homogenization of local dialects, it also offers new tools for preservation. Researchers can now use high-quality audio and video recording to document performances that might otherwise be forgotten. Digital archives allow these forms to be studied and appreciated by future generations, serving as a positive counterbalance to globalized media effects.

65. (A) A localized Folk Drama (Lok Natya)
This description captures the essential elements of a community-based theatrical event. The use of traditional costumes like masks, the reliance on music for rhythm, and the active involvement of the spectators are all hallmarks of folk drama. Such performances are not just entertainment but serve as sacred or social rituals that bring the village together to celebrate their shared myths and history.

66. (B) To test cognitive skills and provide intellectual entertainment
Riddles serve as a mental challenge within traditional societies, requiring the listener to use their imagination and knowledge of the world to solve a puzzle. They are a popular form of social interaction that sharpens the mind and encourages critical thinking. By using metaphorical language to describe common objects, they also reinforce the community's shared cultural symbols and linguistic creativity.

67. (C) Transmission - Exclusively through published modern newspapers
These specialized oral formulas are traditionally passed down through a very private and structured process, often from a teacher to a student or within a family. They are not intended for public distribution in modern print media but are kept as part of a sacred or esoteric oral tradition. This secretive and personal mode of transmission is essential for maintaining the spiritual power associated with the chants.

68. (B) It is participatory rhythmic movement expressing communal joy, labor, or ritual
Unlike classical dance forms that require years of professional training and are meant for an

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audience to watch, traditional folk dances are designed for everyone to join in. They are deeply connected to the community's daily life, celebrating events like a successful harvest or a wedding. This inclusive nature makes the dance a vital tool for social bonding, expressing shared feelings through rhythmic movement.

69. (B) By invoking cultural authority and collective wisdom to clinch a point
Using a proverb during a debate allows a person to back up their individual opinion with the weight of centuries of shared experience. Because the community accepts the truth of the proverb, its use can effectively end a dispute or provide a moral justification for a decision. This demonstrates how oral traditions continue to play a practical and influential role in reasoning within societies.

70. (B) Epics have national scope and elevated style; Gathas are oral and region-specific
While both tell significant stories, an epic is often a large-scale work that represents the foundational values of an entire civilization, often existing in a written form. A ballad, however, is a more localized oral narrative that focuses on the heroes and events of a specific region. The style of a ballad is more colloquial and direct, reflecting the intimate nature of folklore.

71. (A) It acts as a mirror to the socio-economic and psychological realities of the marginalized and agrarian classes
Because oral traditions are created by and for the common people, they offer a direct insight into the lives and thoughts of those often left out of official history books. They capture the struggles, hopes, and worldviews of farmers, laborers, and tribal groups. This makes folk literature an invaluable resource for understanding the authentic social and cultural dynamics of the grassroots.

72. (C) Statement I is true but Statement II is false
Oral traditions are a rich source of information for scholars who want to understand how traditional societies function. They contain deep psychological insights and moral philosophies that guide the behavior of the community. Far from being simple or meaningless, these stories and songs reflect the complex intellectual and spiritual life of the folk, providing essential primary data for fields like anthropology and sociology.

73. (C) The idiom generally loses its intended nuance, metaphor, and impact
Many traditional phrases are based on very specific local customs, landscapes, or historical events that may not exist in another culture. When these are translated word-for-word, the hidden meanings and stylistic power are often lost, making the phrase sound confusing or flat. To truly understand an idiom in another language, one must have a deep knowledge of the original regional cultural context.

74. (B) Familiarity with the region's cultural symbols, ecology, and social structure
Folk stories are not created in a vacuum but are deeply tied to the specific world they come from. To decode the lessons or meanings behind a tale, one must understand the local plants and animals, the community's social hierarchies, and their religious beliefs. This contextual knowledge allows the listener to see how the story reflects the real-world challenges and values of the people.

75. (C) It fosters extreme individualism and social alienation
The core purpose of traditional culture is to bring people together through shared stories, rituals, and arts. It provides a sense of belonging and strengthens the ties between individuals and their community. Rather than causing people to feel alone, it offers a framework for social cooperation and a common identity that helps individuals feel connected to their ancestors and the group today.

76. (B) Idioms rely on figurative or metaphorical meanings not directly deducible from the words
In folk literature, certain phrases take on a special meaning that is different from the literal definition of the individual words. For example, a phrase about an animal might actually be describing a human behavior. This metaphorical use of language is a key feature of regional dialects, allowing speakers to convey complex ideas in a more vivid way that requires shared cultural knowledge.

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77. (A) I, II, and IV
These specialized oral formulas often combine everyday language with older, more mysterious words, creating a unique rhythmic pattern. They are used for practical and spiritual purposes, such as healing physical problems or offering protection from harm. The power of the chant is believed to come from the steady repetition of these sounds, making them a distinctive and highly structured part of belief systems.

78. (B) It often utilizes an open space, with audiences surrounding performers in a circle
Unlike formal theater which happens inside a specially designed building with a stage, regional folk plays are usually performed in public areas like village squares or fields. This setting allows for a more intimate and inclusive experience, as the audience is physically close to the actors. The lack of a fixed stage also makes the performance more flexible, allowing actors to interact directly.

79. (A) Both A and R are true and R is the correct explanation of A
Riddles serve as a practical way to teach young people about their surroundings. By forcing the listener to think about objects from a new perspective, they encourage a deeper understanding of nature and daily life. This lateral thinking is a valuable intellectual skill that is nurtured through these playful oral puzzles, making them much more than just simple games but community education tools.

80. (C) Prakirn Sahitya
This specific category encompasses the many small, non-narrative elements of folk tradition that are scattered throughout a language. While they may not form long stories, they are essential for the richness and character of regional speech. By grouping these brief forms together, scholars can study how a community uses language in a condensed and metaphorical way to express its collective wisdom and humor.

81. (A) I, III, and IV
Traditional dances are defined by their inclusive and community-driven nature. They do not require professional training but are learned through observation and joined by everyone. The movements are often tied to the rhythms of farming life, such as planting or harvesting, and are accompanied by simple, locally-made instruments. This makes the dance an authentic expression of the community's relationship with the land and people.

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82. (C) Statement I is false but Statement II is true
There has always been a dynamic exchange between the traditions of the common people and the more formalized arts of the elite. Many classical music, dance, and literary forms began as simple folk practices that were later refined and codified by scholars. This process of borrowing and adaptation shows that folk culture is the essential foundation upon which many classical traditions were built.

83. (A) P-3, Q-4, R-2, S-1
Each form of oral literature serves a specific and vital role within the community. Songs provide a way to express shared emotions during work or rituals. Drama brings myths and stories to life through performance. Mantras are used for their perceived power in rituals, and proverbs offer a concise way to share generation-spanning wisdom. Together, these elements form a complete system for maintaining cultural identity.

84. (C) They are short, precise prose narratives
Ballads are actually long stories told in verse and are almost always sung rather than just spoken. Their length allows for a detailed exploration of a hero's life or a tragic event, making them major narrative works within the oral tradition. Because they are intended for performance, they utilize musical rhythms and repeated refrains to keep the audience engaged over a long period.

85. (B) Disconnection from traditional rural occupations and native dialects
Many traditional proverbs and idioms are based on agricultural practices or local nature that are no longer part of daily life for people living in cities. As the younger generation loses touch with these rural experiences and begins to speak more standardized languages, the original meaning and power of these folk phrases fade away. This shift leads to a cultural disconnect.

86. (B) Tools of socialization, moral instruction, and instilling cultural taboos
Stories told to children serve a much larger purpose than just passing the time. They are a

primary way for a community to teach its values, such as the importance of honesty, bravery, or kindness. By showing the consequences of a character's actions, folk tales help children understand what behavior is expected of them and what actions are considered wrong within their culture.

87. (C) Work songs and seasonal folk songs related to sowing and harvesting
Because these songs are directly tied to the daily labor of farming, they often contain details about the types of crops grown, the tools used, and the timing of various agricultural tasks. They reflect the community's practical knowledge and their relationship with the seasons over many generations. For a researcher, these oral traditions provide an authentic window into a region's farming history.

88. (A) Fable - A folk tale predominantly featuring animal characters that act like humans to deliver a moral
This specific type of story uses non-human characters to illustrate human strengths and weaknesses in a simple way. By giving animals the ability to speak and reason, the story can deliver a clear lesson about right and wrong that is easy for listeners of all ages to understand. This is one of many specialized narrative forms that help categorize oral storytelling goals.

89. (D) Need for an elaborate theatrical stage for delivery
Proverbs are designed to be used casually during everyday conversation, not as part of a formal performance. Their power comes from their brevity and the ease with which they can be remembered and shared. They do not require a special setting or equipment, making them one of the most accessible and frequently used forms of oral tradition, serving to reinforce communal wisdom and social norms.

90. (A) A Mantra
This description identifies a specialized oral formula used for its perceived spiritual or magical effect. Unlike a story or a song, the literal meaning of the words may be less important than the specific vibration and pattern of the sounds when recited correctly. These chants are a key part of traditional medicine and ritual, believed to influence the physical world through rhythmic and sacred language.

91. (B) Because they are tied to religious beliefs, cosmology, and rituals
For the people who tell them, these stories are not just interesting tales but foundational accounts of how their world and their gods came to be. They explain the reasons for religious practices and provide the moral rules that the community must follow. Because they deal with the most important and spiritual aspects of life, they are treated with great respect as sacred truths.

92. (C) Written Literature - Dependent primarily on communal memory
The defining feature of written traditions is that they are recorded in scripts and books, which means they do not have to be remembered by heart to survive. This is in direct contrast to oral folk traditions, which would disappear entirely if people stopped telling the stories. Written literature relies on physical or digital archives to preserve its works, allowing them to remain identical.

93. (A) Collective origins where individual identity is lost over time
While a specific person may have first created a story or song, it becomes the property of everyone as it is passed down and changed by different tellers over many years. Eventually, the name of the original creator is forgotten because the work now belongs to the entire community. This shared ownership is a core part of what makes folklore a collective regional identity.

94. (B) Core motifs remain similar, but names and minor settings vary
Oral traditions are flexible, allowing each community to make a story feel like their own. While the main plot and characters stay roughly the same so that the story is recognizable, smaller details like the names of local landmarks or specific customs are often changed. This balance between a shared core and local differences is how folk narratives maintain both appeal and significance.

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and authorship differ, both rely on structures such as plots, characters, and thematic development. Folk literature possesses sophisticated internal logic and rhythmic patterns, proving that it is not a chaotic form but a structured expression of human creativity and collective logic.

26. (A) It has a fixed text, identifiable authorship, and standardized linguistic rules
Formal literature is characterized by its permanence and the clear identity of its creator. The use of a script allows the text to remain unchanged across time and space, independent of the reader's memory. Additionally, written works usually adhere to the formal grammar and vocabulary of a standard language, distinguishing them from the fluid and dialect-based nature of oral folk traditions.

27. (A) I, II, and III
The distinction between these two traditions lies in their core operational principles. Oral literature is characterized by its ability to change, its shared ownership, and its reliance on immediate performance. In contrast, written literature is defined by its unchangeable text, specific authorial intent, and the rigorous process of editing and refinement that occurs before publication, making it a rigid form.

28. (B) Folk literature is constantly reshaped by its audience and performers, unlike the immutable text of written literature
One of the most significant aspects of oral traditions is their interactive and adaptive nature. Every time a story is told or a song is sung, it can be modified to reflect the immediate context or the performer's style. Written literature, however, is bound by the printed word, which remains static once published, regardless of the cultural or historical shifts around it.

29. (A) Both A and R are true and R is the correct explanation of A
The physical act of recording a narrative in a script creates a permanent version that resists the natural changes inherent in oral storytelling. While a performer might improvise based on audience cues, a reader interacts with a predetermined set of words. This fixity ensures the preservation of the author's original vision but sacrifices the dynamic flexibility found in traditional folklore.

30. (D) Verifiable chronological dating of the original text
Because written works are created at a specific point in time and recorded through physical media, their origins can often be traced to a precise date or era. Oral literature, however, exists as an ancient and anonymous continuum, making it difficult to pinpoint the exact moment of creation. This ability to archive and date manuscripts is a defining characteristic of literate traditions.

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31. (A) I, II, III, and V
Formal literature utilizes scripts and modern technology to ensure its survival across generations without relying on human memory. This independence allows the text to travel globally and be read in isolation, far from its original context. Furthermore, the use of a standardized grammar facilitates communication among a broad audience, distinguishing it from the localized and performative nature of oral traditions.

32. (A) Both Statement I and Statement II are true
The primary sensory experience of folk traditions involves listening to the spoken word or music, making it a communal and auditory event. Written literature shifts the focus to the visual interpretation of graphemes, allowing for silent and individual consumption. These different modes of engagement fundamentally shape how information is processed, remembered, and valued within their respective cultural and social regional frameworks.

33. (A) P-2, Q-1, R-2, S-1
The structural and social aspects of literature differ based on their medium. Written traditions prioritize legal ownership and linguistic consistency, reflecting a standardized system. Folk traditions, however, rely on mnemonic techniques like repetition to aid memory and emphasize collective participation during performances. These distinctions highlight the contrast between the individualistic nature of print and the communal essence of oral regional heritage.

104. (A) Both A and R are true and R is the correct explanation of A
Traditional oral forms are not frozen in the past but continue to evolve as the world around them changes. As new ideas and technologies enter a community, they often find their way into the old stories and songs. This ability to absorb modern elements while keeping the traditional structure alive is why folk literature remains relevant and continues to be an authentic expression.

105. (B) Ritualistic, magical, and healing practices
In traditional societies, these specialized oral formulas are used as tools to influence the spiritual and physical world. They are recited by people who believe that the specific sounds and words have the power to fix health problems, bring good luck, or keep away bad spirits. This practical and ritual use is quite different from other types of oral literature shared for entertainment.

106. (A) I, III, and IV
This type of culture represents the everyday practices and knowledge of a community that are not usually written down in formal books. It is learned informally as children watch their elders and join in traditional activities. It is a broad category that includes material culture, festivals, and oral narratives, providing a complete and living picture of a group's unique way of life.

107. (D) Statement I is false but Statement II is true
A proverb does not come from a single famous writer but is the result of many people noticing the same truths over a long period. It is the community's way of remembering a useful lesson and sharing it in a simple phrase. Because it reflects the shared experiences of countless individuals over generations, it carries more authority in everyday conversation than individual opinions.

108. (A) P-3, Q-1, R-2, S-4
Each part of folk literature has its own unique form and purpose. Prakirn Sahitya covers proverbs and riddles. Lok Gathas tell long, musical stories about heroes. Folk Drama brings stories to the stage through song and dance. Legends are narratives that mix real history with community imagination. Together, these forms provide many ways for a culture to preserve its memory and values.

109. (A) They are rigidly controlled by strict classical musical notations
Traditional songs are known for their simplicity and flexibility, allowing each singer to add their own style. They do not follow formal, written rules for music but are passed down by listening and repeating. This allows the songs to stay fresh and relevant to each new generation, as they can be easily adapted to the feelings and context of the immediate moment.

110. (B) Life revolves around farming cycles in traditional agrarian societies
For communities that live off the land, the timing of rain and the success of the harvest are the most important things in life. Naturally, their stories, songs, and proverbs reflect these central concerns. The seasons and the tasks of farming provide the rhythm for their social and religious events, making agriculture the natural source for metaphors that fill their oral expressions.

111. (D) Ability to transition between dialogue, singing, and rhythmic movement
A good folk actor must be a versatile artist who can do more than just speak lines. Because these plays are a mix of different art forms, the performers need to be able to sing and dance as part of the storytelling. This flexibility allows them to create a dynamic show that keeps the audience interested, making it a demanding and skillful profession.

112. (A) I, II, III, IV
To properly document oral traditions, a researcher must first gain the trust of the community and find the best people to talk to. Once they are accepted, they can record a performance in its natural setting. Afterward, the audio is turned into written text for closer study. Finally, the researcher looks for the patterns and meanings that make the heritage unique.

113. (B) Work Song - Synchronizing communal manual labor and reducing fatigue
These rhythmic songs are a practical tool used by people doing hard physical work together. By singing in time with their movements, they can work more efficiently as a group. The music also helps to pass the time and makes the difficult tasks feel less tiring. This is a clear example of

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how folk literature is functionally integrated into community survival and labor.

114. (D) It is highly fluid and changes with every reading
The main point of writing something down is to make it permanent. Unlike a story told by mouth, which can be different every time, the words in a book stay exactly the same no matter how many times you read them. This stability is what allows written works to be studied and shared over long distances without losing the original meaning intended by the author.

115. (A) A Muhavara (Idiom) within Prakirn Sahitya
This is a classic example of using a metaphorical phrase to describe a common human situation. The words are not meant to be taken literally but have a special meaning understood by the culture. This type of expression adds color to everyday speech and is a key part of the miscellaneous oral tradition that helps define the personality of a regional language.

116. (B) It offers "history from below," reflecting the worldviews of the masses
While official records often focus on the lives of powerful leaders, oral traditions tell the story of the ordinary people. They provide a unique look at how common folk experienced historical events and what they valued. This makes folklore an essential tool for creating a more complete and balanced picture of a region's past from the perspective of its actual people.

117. (D) Fairy Tales - Documented biographies of local politicians
These stories are filled with magical elements and imaginary creatures, and they are definitely not based on the real lives of modern people. They take place in a once upon a time world and are shared for entertainment and universal lessons. Identifying the true nature of these genres is important for understanding how oral traditions use imagination to explore human experiences.

118. (B) The use of set phrases and structural formulas aiding memorization and improvisation
Because performers of long ballads must remember thousands of lines, they use special techniques. This includes using set phrases or building blocks of language that can be reused in different parts of the story. These formulas act like a framework that supports memory and allows singers to adjust the performance on the fly, keeping complex oral narratives alive through the centuries.

119. (A) Summarizing the result of a hasty decision with a traditional phrase
Proverbs are most effective when they are used to comment on something that has just happened. By quoting a well-known saying that everyone agrees is true, a speaker can quickly explain the moral of a situation or offer shared wisdom. This usage shows how oral traditions are active and useful tools that people use every day to communicate and make sense of life.

120. (C) They are set in primordial time, 'before time', or at dawn of creation
These sacred stories are placed in a special era that is completely different from normal human history. They happen during the time when the world was first being made and the rules of nature were being set. By placing the events in this time before time, the community gives the story a sense of absolute truth and foundational authority for their worldview.

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121. (D) Folk literature is a communal process; written literature is an individual product
The core of folk tradition is that it belongs to everyone and is shaped by many different people over time as it is shared. It is a shared heritage that connects the whole group. In contrast, most written books are the work of a single person with a specific vision. This distinction is key to understanding how these two forms are made.

122. (C) Statement I is false but Statement II is true
While traditional arts can sometimes attract visitors, their real value lies much deeper. They are the essential expressions of a community's history, worldview, and the practical knowledge gained over generations. This cultural heritage provides people with a sense of identity and where they come from, making it an invaluable part of their ability to thrive as a unique social group.

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123. (D) Oral transmission over generations naturally detaches individual identity
When a song or story is passed from one person to another through speaking rather than writing, the name of the first person to tell it is easily forgotten. As each new teller adds their own touches, the work becomes a collective creation of the community rather than individual property. This natural process ensures the focus remains on the shared cultural value.

124. (A) They rely on metaphors of local flora, fauna, and daily household items
To solve a riddle from another region, you would need to know the specific things that people there see and use every day. If a riddle is about a plant or tool that only exists in one part of the world, others would find it hard to guess. This local flavor makes riddles a perfect reflection of a community's unique environment.

125. (C) Requirement of a formally ticketed auditorium audience
These songs are meant to be a natural part of daily life and special community events, not a commercial performance where people have to pay for a seat. They are sung in fields or village squares where anyone can listen or join in. This lack of formality is what keeps the songs accessible and ensures they remain a living communal expression.

126. (A) A narrative of human actions perceived to take place in human history
This type of story focuses on the deeds of people believed to have actually lived in a specific place and time. While the details might be exaggerated with magical elements, the community treats the core as a truthful account of their own ancestors. This connection to human history and geography is what sets legends apart from purely fictional folk tales or myths.

127. (B) I, III, and IV
These specialized oral formulas are used with the serious intent of changing things in the real world through spiritual means. The people who use them believe that the exact sounds and rhythm of the chant are what make it work. Because they are used for important tasks like protection, they are passed down carefully as a powerful part of spiritual practices.

128. (B) It often integrates with folk songs and drama as a composite art form
In traditional cultures, art is rarely seen as just one thing. When people celebrate, they usually sing, dance, and act out stories all at the same time. This blending of different expressions makes the event more powerful and engaging for the whole community. By combining music and movement with storytelling, they create a complete cultural experience that reinforces shared regional values.

129. (A) Both A and R are true and R is the correct explanation of A
Writing down an oral story is like taking a photo of a moving person; you capture a single moment but lose the life of the actual event. The singer's voice and how the audience reacts are vital parts of the folk experience that cannot be put on a printed page. While the text is saved, the dynamic spirit is inevitably left behind.

130. (B) A popular local idiom (Muhavara)
This type of miscellaneous literature is made up of small, clever bits of language that people use in everyday talk. Unlike a massive epic poem, an idiom is a quick, colorful phrase that adds special meaning to a sentence. These brief forms are the most common parts of oral tradition, helping to keep a community's unique culture alive in every conversation.

131. (A) I, II, and IV
Regional plays are an important part of community life because they do many things at once. They provide entertainment, but also use humor to talk about local problems or poke fun at people in power. At the same time, by acting out old stories of gods and heroes, they help keep the community's most important religious and historical traditions alive.

132. (C) Statement I is true but Statement II is false
While oral traditions are not usually written in books, they are certainly not random. They have their own clear rules and structures, like the rhythm of a song or the way a story is started and finished. The difference is that these rules are held in communal memory and passed down by practice rather than being fixed in formal grammar books.

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idioms and proverbs that people use in normal talk. They add flavor and cultural wisdom to every conversation. While they are small, they are important, reflecting the community's wit and practical observations about the world in their daily life and speech.

173. (B) Rhythm and repetition act as essential mnemonic devices in oral transmission
When you do not have a written script, you need other ways to remember the words of a long song. Repeating a chorus or using a steady beat helps the singer stay on track and makes it easier for the audience to join in. This structure is a clever tool that has allowed traditional music to survive for centuries without books.

174. (A) Myths deal with divine origins outside normal time; Legends deal with human heroes in history
This is the fundamental way to tell these two types of stories apart. A myth explains the very beginning of the world and the actions of gods, while a legend is set within recognizable human history and focuses on human deeds. By knowing this difference, we understand whether a story is intended as sacred truth or a heroic regional account.

175. (C) Enhancement of spontaneous audience interaction
When a story moves from the spoken word to the printed page, the close connection between teller and listener is lost. In a live performance, the audience can shout out or react, and the teller can change the performance based on that. A book is a fixed form of communication, which means the interactive spirit of folk tradition is taken away.

176. (B) A community lyrical expression tied to rituals and life-cycles, transmitted orally
These are the authentic musical voices of a group, shared through singing rather than books. They are deeply connected to important moments like birth and marriage. Because they are the property of the whole community and are passed down, they represent the true feelings and history of the people in a way that modern commercial music often cannot.

177. (A) I, III, and IV
Riddles are an important part of the miscellaneous oral tradition. They use clever, indirect language to describe everyday things, challenging the listener to think hard and guess the answer. These short puzzles are often written in a catchy, rhyming way that makes them easy to remember. They serve as entertainment and a way to keep community language creative and engaging.

178. (B) It reflects the collective psychology, beliefs, and socio-cultural reality of the common folk
The true nature of oral traditions is that they are a mirror of the people who make them. They show what the community cares about, what they believe in, and how they deal with the world. Unlike formal literature which might focus on individual vision, folk literature is about the group, expressing shared identity in an authentic way for all.

179. (A) Both A and R are true and R is the correct explanation of A
To truly understand a region and its people, you have to look at the stories and songs they have shared for generations. This folklore holds the community's unique way of thinking, their local language, and their deep knowledge of the plants and animals. Studying oral traditions is the only way to get a complete and authentic picture of a culture's heart.

180. (B) To synchronize laborers' movements and alleviate the monotony of manual work
These songs are a practical tool that helps people do difficult jobs together. By singing in a steady rhythm, everyone can pull a rope or plant seeds at the same time, which makes the work go smoother. The music also helps to keep spirits up and makes the long hours of labor feel less tiring, integrating traditions into daily regional survival.

181. (A) II, III, and IV
These three forms are the core of the miscellaneous oral tradition because they are short bits of language that people use in everyday talk. Unlike a long epic story or a sacred myth, these micro-forms are scattered throughout conversations, adding color and wisdom to speech. They are the most common parts of traditional oral heritage, reflecting collective wit and experience.

182. (C) Statement I is true but Statement II is false
For tribal communities that live in forests, their entire world is centered on the natural

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143. (A) Orally transmitted creative expression of collective community consciousness
The essence of these traditions is that they are shared through speech and belong to the entire group rather than one person. They reflect the shared history, values, and worldviews of the people. Because they are passed down through memory and practice, they are always alive and changing, serving as a direct and authentic voice for unique regional identities.

144. (B) Foundational narratives explaining origins, worldviews, and sacred geography
These sacred stories are essential because they answer fundamental questions about origins and the world order. They provide the religious and philosophical framework that gives meaning to rituals and social rules. By explaining the start of everything, myths help people understand their place in the universe and provide a sense of order to their lives and their unique culture.

145. (B) Folk literature is marked by collective ownership; written literature emphasizes individual property
In traditional oral cultures, a story or song belongs to everyone who shares it, and no one person can claim they own it. It is a shared gift from the ancestors. Written literature is very different because it is created by one specific person who has the legal right to control how their work is used and sold in society.

146. (B) They are epic narrative songs blending history, myth, and romance
These ballads are the major storytelling form of the oral tradition, using music and verse to recount important and emotional events from the past. They often mix real historical figures with elements of legend and dramatic love stories, making them engaging. Because they are sung, they are easier to remember and are passed down as vital communal memory.

147. (C) Statement I is false but Statement II is true
A proverb is meant to be a short, easy-to-remember phrase that gives useful advice or points out a common truth. It is not a long story about the start of the world. The power of a proverb comes from its brevity and how it can be used in almost any situation to bring collective experience into a modern conversation.

148. (A) Communities depend on nature for survival and spiritual framework
For groups that live closely with the land, the forest, rivers, and animals are essential for survival and are often seen as sacred. Naturally, their stories and songs are filled with these elements, reflecting a world where humans and nature are deeply connected. This focus shows how traditional oral literature is shaped by the real-world experiences and environmental wisdom.

149. (B) Lateral thinking to decode metaphorical clues and find hidden meaning
To solve a traditional riddle, you have to be able to see beyond the literal meaning of the words. The riddle might describe a common object in a very strange or poetic way, and you have to use your imagination to figure out what it is actually talking about. This requires a sharp mind and understanding of the cultural metaphors used.

150. (C) It deliberately obfuscates truth to confuse younger generations
The real goal of traditional stories and songs is to share the truth of a community's history and values with the next generation. They are used as a way to teach children how to behave and what is important in their culture. Far from trying to confuse people, oral traditions are designed to be clear and memorable for cultural preservation.

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151. (B) A flexible, interactive form using local dialects/music, less bound by classical rules
Regional folk plays are known for their informal and spontaneous style. They do not follow the strict, ancient rules found in scholarly books about theatre but instead focus on what makes the local audience laugh or feel moved. By using the people's own language and familiar music, these plays create a strong connection with the community during public performances.

152. (A) I, II, and III
These traditional stories are shared as entertaining pieces of prose rather than being seen as holy truths like myths. They often take place in a world where everyday life and magic exist side-by-side, allowing for characters like talking animals or helpful spirits. This mix of the real and imaginary makes the stories fun for sharing moral lessons about life.

unique community spirit continues to thrive in a globalized world.

192. (C) Rigidity - Strict, unchanging adherence to a single original text
In reality, one of the main features of folk literature is that it is flexible and always changing. Because it is passed down through performance, each teller can add their own style and each generation can adapt the story. This ability to evolve is what keeps oral traditions alive, making the idea of a single unchangeable version the opposite of folklore.

193. (B) To provide narrative continuity and express the collective emotion
In traditional plays, the group of singers acts as a bridge between the story and the audience. They explain what is happening between scenes and help the spectators feel the emotions of the characters. By singing together, they represent the voice of the entire community, turning the performance into a shared experience and making sure the message of the play is clear.

194. (B) Generational adaptation makes it the collective property of the community
When a song is shared through word of mouth, it is changed a little bit by every person who sings it. Over many years, the work stops being about the person who first wrote it and becomes the shared heritage of everyone who knows it. The community owns the song because they have all helped shape it and keep it alive together.

195. (B) Focus on ritualistic, sonic power for efficacy rather than expressive lyrical reflection
The main goal of a chant is not to tell a story, but to make something happen through the power of sound. The people who use them believe that the specific vibration and pattern of words have a special spiritual strength. This practical and ritual purpose makes them very different from other types of oral tradition which are about expressing communal feelings and experiences.

196. (B) They are deeply rooted in the distinct socio-cultural milieu of the region
These colorful expressions are built from the unique world people live in, using metaphors about local animals and history. Because they are so tied to a specific place, they carry a meaning that everyone in that community understands but might be hard for outsiders. This makes them a vital part of a region's linguistic heritage and its unique cultural personality.

197. (D) Statement I is false but Statement II is true
Traditional oral forms are not frozen in time; they are like a river that keeps moving. As a community changes, they naturally add new words and current ideas into their old stories. This ability to stay up-to-date while keeping the traditional structure is what allows folk literature to survive. It remains a living and authentic voice reflecting the people's current lives and history.

198. (A) The holistic nature of folk expression where movement and rhythm are inseparable
In traditional cultures, art is seen as a complete experience that involves the whole body. When people celebrate, they do not just sit and listen; they sing and move to the beat at the same time. This blending of music and dance is a natural part of their cultural aesthetic, creating a powerful performance that brings the whole community together in shared joy.

199. (B) Regional dialect, local historical context, and cultural symbols
These long narrative songs are deeply tied to the specific place they come from. To really get the message of the story, you need to know the language of the people, the history of their heroes, and the meanings behind their local metaphors. This contextual knowledge is what allows the listener to connect with the ballad as a meaningful piece of regional heritage.

200. (C) Both forms completely reject the use of any language
Literature of any kind is built on the use of human language to share ideas and stories. Whether it is spoken in the village square or written in a library, the use of words is the essential foundation of both traditions. The real differences are in how those words are recorded and whether they are meant to be a shared community experience or private.

201. (B) A traditional proverb expressing a general truth based on experience
This is a short, memorable phrase that captures the wisdom a community has gained over many

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163. (B) Folk: Oral-Aural; Written: Visual-Textual
This identifies the fundamental difference in how these two types of literature are shared and experienced. Folk traditions rely on speaking and listening, making them a social and auditory event that happens in person. Written traditions use scripts and books that people read with their eyes, often in private. This change fundamentally shapes how stories are remembered and shared globally.

164. (A) It provides a blueprint for cultural homogenization
The real value of traditional culture is that it protects the unique and diverse ways of life found in different parts of the world. It celebrates the local differences in language and customs that make each community special. Instead of making everyone the same, folk traditions act as a safeguard for cultural variety, helping to keep alive distinct human identities and heritage.

165. (B) Written literature utilizing elements of Folk Literature (Folklorism)
This is a clear example of how modern artists can draw on traditional roots to create something new. By taking the styles and themes of the village and putting them into a formal play, the writer is bridging the gap between oral and written traditions. This process helps bring the richness of folk culture to a wider audience through individual authorship.

166. (B) An interdisciplinary lens into the unrecorded socio-cultural dynamics of rural populations
For scholars, these oral traditions are like a hidden treasure that tells the story of people whose lives are not in official history books. By studying folk songs, stories, and proverbs, researchers can learn about the real values and daily lives of common people in the past. This makes folklore an essential tool for understanding the full picture of human society.

167. (C) Elite patronage - Created specifically for and by royal courts
Traditional folk literature is the creation of the common people themselves. It comes from the hearts and experiences of farmers, laborers, and everyday community members. It is not something made by the upper classes for their own entertainment, but a shared expression of the masses that reflects their own unique worldviews and languages, making it a democratic and inclusive form.

168. (B) The smallest, recurring narrative element found across various tales
A motif is like a recurring seed in the garden of storytelling; it could be an object, a type of character, or a specific event that appears in many different stories. By noticing these patterns, we can see how people in different cultures think in similar ways or how stories have traveled and changed over time, providing structure to folk literature.

169. (B) By encapsulating moral norms in culturally accepted phrases to guide behavior
In a community, proverbs act as a gentle but powerful way to remind people how they should act. Instead of a formal law, a simple phrase about honesty can carry the weight of everyone's approval. By using these well-known sayings, a society can reinforce its values and keep people following the rules in a way that feels natural and culturally appropriate.

170. (B) Focus on sonic power for efficacy rather than narrative storytelling
Unlike a ballad or a folk tale, the main point of a chant is not to tell a story but to achieve a specific result through the power of sound. The rhythm and the exact pronunciation are what matter most because they are believed to connect with the spiritual world. This functional use makes them a distinct category of traditional oral expression.

171. (B) They frequently employ universal elements like the rule of three and anthropomorphic animals
These traditional stories often follow patterns that are found all over the world, such as a hero having to pass three tests or animals that act like humans. These shared features show how human imagination works in similar ways across cultures. While each region adds local flavor, universal building blocks make folk tales relatable to everyone regardless of language.

172. (C) Statement I is false but Statement II is true
This category of miscellaneous literature is not made of long epics but of the many short bits like

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133. (A) P-2, Q-1, R-4, S-3
Each part of folk literature has a specific name and a different way of working. Idioms are phrases with special metaphorical meaning. Proverbs are independent units of wisdom. Myths are sacred stories about origins. Ballads are long, musical poems telling heroic stories. Knowing these names is essential for understanding how a culture uses oral traditions to express different types of knowledge.

134. (B) It is entirely obsolete and has no relevance in modern society
Even in our high-tech world, the old traditions of our communities still matter. They provide a connection to our roots and help us understand our unique history and identity. Many modern artists still find inspiration in the themes and styles of traditional folk stories. Far from being useless relics, these living traditions continue to enrich our lives and provide belonging.

135. (B) It enriches the language with metaphor, nuance, and evocative imagery
When people use proverbs and idioms, they make their language more colorful and expressive. These traditional phrases allow them to say a lot in just a few words by using comparisons that everyone understands. This creative use of language keeps their local dialect vibrant, ensuring that their unique way of thinking is preserved in the very way they speak every day.

136. (A) A Legend
This narrative is set in the real history of a region and focuses on a human figure, which are the main markers of this genre. The addition of a magical object like a sword is common in oral history, as it emphasizes the extraordinary nature of the hero's deeds. Even with these elements, the story is tied to actual past events.

137. (B) To act as a playful ice-breaker and test of wit between families
In many traditional ceremonies, oral puzzles are used to create a lighthearted and interactive atmosphere. By challenging the groom's or the bride's side to solve a riddle, the two families can engage with each other in a fun way that eases tension. This demonstrates how folk literature is functionally integrated into social rituals to build new community relationships.

138. (A) Motif - A recurring thematic element or narrative structure across tales
A motif is like a small building block that can be found in many different stories, such as an evil stepmother or magical animal helper. These patterns are used by storytellers to create narratives that feel familiar to the audience. Understanding these recurring elements is a key part of studying how oral traditions work and how similar ideas travel between cultures.

139. (C) The use of language (Human language vs. Non-human sounds)
Both types of literature are human creations that use spoken or written words to share ideas and feelings. While folk forms might include animal sounds, they are still grounded in the language of the people. The real differences are found in how works are shared, who owns them, and whether they are meant to stay exactly the same or change.

140. (B) Spontaneous improvisation within a labor-dictated rhythmic framework
This illustrates the core of how oral work songs function. The steady beat is the most important part because it keeps everyone's movements in sync. Within that beat, the singers are free to change the words to fit what is happening in the moment. This blend of a fixed structure and creative freedom is a perfect example of traditional folk expressions.

141. (B) Miscellaneous scattered micro-forms of folk traditions like proverbs and riddles
This term is used to describe the many small, non-narrative bits of traditional culture that are not part of a long story. These are the idioms, proverbs, and riddles that people use in everyday talk to add wisdom or color. They are a vital part of a region's linguistic heritage and show how oral tradition is deeply woven into communication.

142. (C) Epic - Paheli
An epic is a very long and important narrative work, usually written and telling the story of a nation or a great hero. A Paheli, on the other hand, is a short riddle or puzzle meant for fun and a quick test of wit. These two forms are completely different in size, purpose, and how they are shared with audiences.

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environment. Naturally, their stories and songs are filled with the spirits of the land and the animals they live with. This focus on nature is a key part of their cultural identity and shows how their oral literature is a direct reflection of real-world life.

183. (A) P-2, Q-1, R-4, S-3
This comparison shows how differently formal and traditional literatures work. In the folk world, no one owns a story, and the narrative changes with every performance. Instead of a silent reader, you have a group listening to a live performance. These differences highlight the communal nature of oral traditions compared to the more individual and static world of written books.

184. (A) They are completely devoid of any local geographical landmarks
In fact, the whole point of a legend is that it is tied to real places that people know. Whether it is an old fort or a specific cave, the story gains its power by being connected to the physical landscape of the region. This link makes history feel real and current, helping the community feel a strong bond with their land.

185. (B) Proliferation of digital entertainment and changing socio-economic lifestyles
As people move to cities and spend free time on smartphones or watching television, the traditional way of gathering to hear long, musical stories is being lost. The older ways of life that supported these performances are changing, and the younger generation has many other things to keep them busy. This shift toward individual media consumption makes oral traditions struggle today.

186. (A) Lokokti (Proverb)
This is a perfect example of a short, independent sentence that gives useful advice based on common experience. It is a traditional way of pointing out a truth about human behavior that everyone agrees with. Because it is a complete thought that can stand on its own to teach a lesson, it fits the definition of a proverb in oral wisdom.

187. (B) Foundational cosmological framework answering questions of existence and morality
These sacred stories are the building blocks of a culture's worldview. They explain why people are here and what is right and wrong. By providing these foundational truths, myths give a community a shared sense of purpose and order, justifying their rituals and moral rules. Without these stories, a culture would lose the central beliefs that hold it together and unique.

188. (B) Folk Dance - Participatory movement tied to communal joy or ritual
Traditional dance is defined by the fact that everyone joins in together to celebrate a special occasion like a harvest. It is not an individual activity, but a rhythmic social event that brings the whole village together. This inclusive and celebratory nature is what makes it an authentic part of community expression, reinforcing social bonds through the joy of collective movement.

189. (D) Folk literature is exclusively produced by formally educated scholars; written literature is produced by illiterate peasants
This statement is exactly backward. Folk literature is the natural and spontaneous creation of the common people, many of whom may not have had a formal education. It is their authentic voice. Formal written literature is usually created by people trained in scripts and academic rules. The real difference lies in who makes the art and how they share it collectively.

190. (C) Folk Tale (Fable)
This type of story uses animals with human traits to deliver a clear moral lesson in an easy way. It is not a sacred religious account or a historical legend, but a fictional tale shared for entertainment and education. By showing how intelligence can win, the story teaches about the values of the community, making it a classic example of oral storytelling.

191. (B) A living continuum providing identity and sustainable traditional knowledge
Traditional ways of life are the essential parts of who we are and where we come from. They hold the wisdom ancestors gained about how to live on the land. This heritage gives us a sense of belonging and provide tools for living today. By keeping these traditions alive, we ensure that our

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153. (B) It is highly contextual and embedded in everyday conversational flow
This category includes the small bits of oral tradition, like proverbs and idioms, that people use in their normal talk. Unlike a long play that needs a special time to be performed, these micro-forms are used naturally whenever people are communicating. They add meaning and cultural authority to a conversation, showing how traditional wisdom is part of daily life.

154. (A) Both A and R are true and R is the correct explanation of A
In traditional beliefs, certain chants are thought to have a real effect on the world through the power of sound. The specific rhythm and the use of old, sacred words are what give these formulas their strength. Because they are used for serious things like healing or protection, they are often kept within a small group and treated with respect.

155. (B) It is deeply egalitarian, often involving community circles or lines
Traditional dances are designed for everyone to participate, not just for a few people to perform while others watch. By moving together in a circle or a line, everyone in the village feels like they are part of the group. This inclusive nature helps to strengthen social bonds and ensures that everyone can share in the collective cultural joy.

156. (A) I, II, IV, and V
Formal literature is defined by its use of a script, which allows a text to stay exactly the same and be read by people all over the world. It usually has a known author and uses a formal way of writing. Because it is in a book, it doesn't need a singer to exist, making it different from oral folklore.

157. (C) Statement I is false but Statement II is true
These narratives are most powerful when they are connected to real places that people can see every day, like a mountain peak. By linking stories to the physical landscape, communities make their history feel real and current. This connection to local geography and historical figures is what gives legends their enduring strength and helps build a strong regional identity.

158. (A) P-3, Q-1, R-2, S-4
Traditional songs are specifically tied to the most important moments and tasks in human life. There are songs to help people work together, songs to soothe a baby, and celebratory songs for weddings. This shows how music and lyrics are functionally woven into the fabric of daily survival and social life in folk communities, providing a culturally meaningful experience.

159. (B) Their meaning is strictly literal and based on dictionary definitions
The whole point of an idiom is that it means something different from what the literal words say. It is a metaphorical way of speaking that uses comparisons from daily life to describe human behavior. If you only looked at the dictionary, you would miss the true meaning of the phrase. This creative use of language makes regional dialects rich.

160. (B) Creative improvisation by singers across various regions and generations
Because these long, musical stories are passed down through performance rather than books, every singer can add their own style or change small details to better fit their audience. Over many years and in different places, these small changes add up, resulting in several different versions of the same story. This flexibility is a natural part of the oral tradition.

161. (B) Believed truth-value (sacred fact vs. secular fiction)
The biggest difference is how the community feels about the story. Myths are seen as holy and absolutely true, explaining the origins of their religion and their world. Folk tales, while they may have important lessons, are generally shared for fun and everyone knows they are not historical facts. This distinction in belief gives myths their great authority and ritual role.

162. (A) I, II, III, IV
A traditional theatrical event follows a set of steps that turn a simple performance into a community ritual. First, the area is prepared. Then, a special prayer or song is used to start the event and bring in the spiritual world. The main part involves the interactive performance. Finally, the show ends with a formal blessing, completing the ritual cycle.

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years. It is used in everyday talk to give advice about how people behave. Because it is based on the real-world experiences of countless individuals, it is accepted as a truth that everyone agrees with, making it a powerful part of the miscellaneous oral tradition.

202. (B) I, II, and IV
For these communities, storytelling is the main way to pass down unique beliefs and rules for living. Their traditions are centered on a deep respect for the spirits of the land, which is reflected in all their stories. Because they do not rely on books, they use these oral forms to teach the younger generation who they are and how to thrive.

203. (B) Communal medium combining entertainment, social commentary, and religious devotion
Regional theatrical performances are more than just a show; they are a vital part of social and spiritual life. They use humor and music to tell both sacred tales and talk about current local news. By acting in public, the performers and the audience reinforce their shared values, creating a holistic and inclusive cultural event that provides fun and celebrates their common regional faith.

204. (A) Both A and R are true and R is the correct explanation of A
Even when people move away from their villages and stop participating in traditional dances, they often keep using the old sayings and metaphors in their daily talk. These small bits of oral tradition are deeply woven into their native language and are the last things to be forgotten, making proverbs a very strong and lasting part of our shared cultural heritage.

205. (B) Entertainer and moral guide who adapts tales to audience reactions
In a village, the person telling stories is not just repeating words but is performing for a live group. They use their voice to bring the tale to life and can change the story to keep everyone interested. By sharing these narratives, they are also teaching important lessons about right and wrong, serving as a vital link to the community's ancient wisdom.

206. (A) I, III, and IV
These stories are powerful because they are placed in real history and tied to specific places people can visit. They focus on the lives of extraordinary people believed to have actually lived in the past. Even if the stories include some magical elements, the community accepts them as accounts of their ancestors' deeds, helping to build a strong sense of pride and identity.

207. (A) Both Statement I and Statement II are true
Moving a story from a simple oral telling to a written book changes how it is told. In a novel, the writer can spend time explaining what a character is thinking, which is hard to do in a live performance. Writing also allows for more complicated plots, making the story more complex but also more fixed and less interactive than traditional folk versions.

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208. (A) P-1, Q-2, R-3, S-4
Each part of oral tradition has a different job to do. Folk tales are for fun and teaching lessons. Myths provide holy explanations for the start of the world. Riddles are mental puzzles to keep the mind sharp. Mantras use the power of sound for rituals. Knowing these different goals helps us understand why a community has so many types of stories and songs together.

209. (C) It is designed strictly for commercial monetization in urban theaters
Traditional dances are created by the community for their own celebration and social bonding, not as a business. They are performed in fields where everyone can join in. While these dances can sometimes be shown on a stage, their true heart is in the village where they are a spontaneous and authentic expression of the people's shared feelings and historical connection.

210. (B) Functional integration of oral transmission into daily life and rituals
These traditions have lasted because they were essential for the community's way of life. By making songs and tales part of their daily work and special ceremonies, they ensured that everyone learned them. Because the folklore served a real purpose, like teaching skills or celebrating faith, it was always being practiced and passed down, which kept it alive for many centuries.

are typically passed down via specific lineages or apprenticeships, rather than being shared freely with the general public. This restricted dissemination ensures that the specialized knowledge and the authority to perform these sacred chants are maintained by qualified individuals within the community's traditional social structure.

285. (C) A sacred tool for spiritual agency
In the domain of mantras, the use of regional language shifts from everyday communication to a more profound function. The language is elevated to the status of a sacred tool for spiritual agency. Here, linguistic formulations are seen as having the power to produce real-world effects, bridging the gap between spoken words and the divine or supernatural forces of existence.

286. (D) The mode of transmission and authorship
Scholars have identified that the fundamental distinction between oral traditions and literary texts lies in how they are created and shared. The core difference between folk literature and written literature is found in the mode of transmission and authorship. While one relies on fluid oral communication and collective ownership, the other is characterized by fixed texts and identifiable individual authors.

287. (C) Fluid structures and anonymous ownership
Folk literature is recognized by its dynamic and community-based nature. Key traits include fluid structures and anonymous ownership, which allow the narratives to adapt to different contexts and audiences over time. These characteristics contrast with the fixed and individualistic nature of written works, emphasizing the collective and evolving heritage of regional languages rather than the unchanging vision of a single person.

288. (B) Physically preserved without alteration
Written literature is characterized by its stability and permanence. Based on comparative findings, these texts exist across time as documents that are physically preserved without alteration. This immutability ensures that the author's original words remain exactly as written, regardless of changing social contexts. This contrasts with the oral nature of folk traditions, which are constantly reshaped by the community's memory.

289. (D) Integrated into everyday lived reality
Unlike formal written literature, which often operates within institutionalized settings and adheres to standardized norms, folk literature is deeply integrated into everyday lived reality. It permeates the daily routines, rituals, and labor of the community, serving as a continuous and organic expression of their lifestyle. This integration ensures that the oral traditions remain relevant to the current experiences of the speakers.

290. (A) To preserve evolving tribal heritage
Distinguishing between oral and written traditions is crucial for cultural conservation. Understanding the difference is considered essential to preserve evolving tribal heritage effectively. By recognizing that folk literature is fluid and collective, researchers can ensure that preservation efforts respect the dynamic nature of regional languages, rather than attempting to force them into the rigid and fixed categories of written traditions.

291. (C) A reservoir of indigenous knowledge
The significance of folk literature transcends its role as a historical record. It acts as a vibrant reservoir of indigenous knowledge, containing the cumulative wisdom of a community regarding their environment and social practices. This makes oral traditions an essential resource for understanding how regional linguistic communities have traditionally interacted with the world and managed their shared resources and societal interactions.

292. (A) Ecological wisdom on agriculture and biodiversity
Narratives within folk literature often carry practical information that is vital for survival. In the observed community, these stories provided ecological wisdom on agriculture and biodiversity. By embedding knowledge about sustainable practices and local plant and animal life into oral tales, the community ensures that essential environmental management skills are transmitted naturally to each new generation of regional speakers.

293. (D) Belonging and reinforced moral frameworks
Beyond its educational value, folk literature serves important social needs. One highlighted

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nature makes the dance a vital tool for building a strong, united community.

221. (B) Specialized oral formulas where sonic vibration is believed to hold power
These specialized chants are used with the serious intent of influencing the spiritual world. The people who use them believe the specific sound and rhythm of the words are what make them work, rather than the story they tell. Because they are used for important tasks like protection, they are often kept within a small group and treated with great respect.

222. (A) Both Statement I and Statement II are true
Many traditional phrases are built from the specific environment of the place where they were made. When you try to translate a proverb into another language, the hidden meanings and power often disappear because the new language does not have the same cultural background. This shows why it is important to understand the original world that gave birth to these regional expressions.

223. (B) Lack of fixed written text and narrators adapting to the audience
Because these stories live only in the minds of the people who tell them, there is no single version that everyone has to follow. Every storyteller can add their own touches or use local landmarks to make the story feel closer to home. This freedom is what keeps the oral tradition alive and allows it to stay fresh for each new group.

224. (B) The region's orally transmitted Folk Songs and Prakirn Sahitya
Traditional stories and songs are made by the people themselves using the language they speak every day in their homes. Unlike formal textbooks that use a standardized way of writing, folklore captures the real sounds and unique expressions of the local population. This makes oral traditions the best place to find the most authentic and unadulterated version of a region's true language.

225. (B) It systematically destroys the cultural heritage of the region
The whole point of traditional stories is to save and celebrate a community's unique identity. They act as a living record of values and knowledge that might otherwise be lost. By passing these traditions down, folklore helps keep the community's heart and spirit alive, making it one of the most important tools we have for protecting our diverse human heritage today.

226. (B) Miscellaneous scattered micro-forms like proverbs and idioms
This term describes the many small, non-narrative elements of folk tradition people use in everyday talk. These are the idioms, proverbs, and riddles that add color and wisdom to conversations. While they are not part of a long story, they are important because they reflect the community's collective wit and common sense in a way woven into their daily communication patterns.

227. (A) I, II, and III
These three features are the foundational pillars of traditional oral culture. They mean the art is shared through speech, it reflects the shared feelings of the whole group, and no one person can claim they made it. These characteristics are what make folk literature an authentic voice for the people, allowing it to survive for centuries as a shared heritage belonging to everyone.

228. (D) Embellished narratives centered around historical or quasi-historical heroes
These stories focus on the lives of extraordinary people believed to have actually lived in real places. While accounts might include magical events, the community treats the core as a truthful record of their ancestors' bravery. This connection to reality is what gives legends their enduring power and helps build a strong sense of pride and cultural identity in the regional people.

229. (A) Both A and R are true and R is the correct explanation of A
In traditional societies, stories and songs were the main way for children to learn how to live. By listening to folk tales, young people were taught what was right and wrong, and how to use the natural world wisely. This practical education was a key part of daily life, ensuring the community's essential wisdom was successfully passed down in an engaging way.

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themselves. The people who use these chants believe the specific rhythm and vibration are what allow them to influence the physical world, such as healing a person. This ritualistic use of sound is a distinct part of traditional spiritual practices where language is used as a tool.

250. (A) An inflexible body of text protected by individual copyright laws
This statement contradicts the nature of traditional oral culture. Folklore is defined by its flexibility and collective ownership rather than individual legal rights. It exists as a shared heritage from ancestors, evolving as each new generation adapts it. This communal and dynamic essence makes it an authentic voice, reflecting the people's history, values, and creative spirit across various successive generations.

251. (B) The community's collective memory
In the study of regional languages, folk literature exists as a fluid expression of community life rather than a collection of fixed documents. This form of literature relies on oral transmission through successive generations. Consequently, the collective memory of the community serves as the primary archive, ensuring that shared beliefs and values remain accessible without formal textual preservation.

252. (A) Anonymity of authorship
Folk literature is characterized by several distinct features that distinguish it from formal literary traditions. One of the most significant traits identified in the survey is the anonymity of authorship. Because these narratives belong to the entire community and are passed down orally, they reflect collective societal experiences rather than the specific perspectives of a single identifiable author.

253. (C) By adapting to environmental and social changes
The relevance of folk literature is maintained through its inherent ability to evolve over time. Unlike written texts which are fixed and immutable, oral narratives are fluid and adapt to shifting environmental and social contexts. This continuous adaptation allows regional narratives to stay connected to the community's current lived reality while still preserving the core essence of their tradition.

254. (D) Fixed written documents
Folk literature is defined by its dynamic and oral nature, which allows for constant variation and spontaneous expression. This fluidity stands in sharp contrast to fixed written documents, which provide a stable and unchanging version of a text. While oral traditions evolve with the community, written records are institutionalized and lack the organic adaptability found in tribal and regional linguistic archives.

255. (C) The spontaneous expression of community life
The survey concluded that the defining traits of regional folk literature are deeply connected to the way a community interacts and expresses itself. These characteristics emerge from the spontaneous expression of community life, where shared values are transmitted organically. This connection ensures that folk narratives remain a living part of the culture, reflecting the immediate experiences and beliefs of the people.

256. (B) As a rhythmic expression of collective emotion
Folk songs play a specific role within the narrative traditions of regional languages. These songs are often integrated into daily activities, such as agricultural labor or festive rituals. They serve as a rhythmic expression of collective emotion, allowing members of the community to share feelings and maintain synchronization during tasks. This function makes them a vital part of the community's social fabric.

257. (D) As educational and entertaining prose for the youth
During social gatherings, folk tales function as a primary medium for both amusement and instruction. These prose narratives are shared to impart moral values and traditional wisdom to the younger generation. By combining entertainment with educational elements, folk tales ensure that the community's ethical standards and cultural lessons are passed down effectively within the informal setting of evening gatherings.

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258. (A) A lengthy narrative ballad for heroic deeds
The lok gatha represents one of the more extensive forms of folk literature found in regional traditions. It is specifically identified as a lengthy narrative ballad that focuses on

how those feelings are recorded, whether the text is allowed to change, and whether the work is a shared community event or a private individual creation.

240. (A) Myth (Etiological Myth)
This story serves a specific purpose by explaining why a natural event like a flood happens. Because it uses divine beings to provide the reason for how the world works, it fits the definition of a myth. These sacred accounts are essential for a community because they provide the foundational explanations for their environment and history, helping people make sense of nature.

241. (B) Anchor of indigenous identity offering resistance to global mass culture
As the world becomes more similar through global media, local traditions are what make us different. They provide a strong connection to our roots and help us remember where we came from. By keeping these unique stories alive, a community can protect its own way of life. This makes folklore an essential tool for preserving the diversity and richness of human identity.

242. (C) Folk Drama - Purely textual reading, avoiding any performative element
The whole point of a play is to be performed by actors for an audience. Regional folk drama is especially lively, combining acting with music and dance. It is a social and multi-sensory event that happens in public, which is why it cannot be understood as just a silent reading of a text. Its power comes from live and spontaneous performance.

243. (D) Structural device aiding memory and building rhythmic momentum
When you have to remember a long story without a written script, repeating certain lines is a clever tool to help you. It acts like a guide for the performer and makes the rhythm of the work feel stronger. For the audience, these repeated parts are fun because they can join in, helping to create a shared and memorable community experience.

244. (B) It distills generations of collective observations into a single memorable sentence
A proverb does not just come from one person's idea; it is the result of many people noticing the same truth over time. By boiling down all that experience into a short phrase, the community creates a tool easy to remember. This wisdom in a nutshell allows people to quickly share important lessons in their daily talk, keeping knowledge alive and useful.

245. (B) Prakirn micro-forms are in daily speech, while Lok Gathas are performative events
This is the main difference between these two types of oral tradition. Idioms and proverbs are small bits of wisdom people use naturally whenever they are talking. A ballad is a major narrative song that requires a special time and a skilled singer. Understanding this distinction helps us see how different parts of traditional culture are woven into lives in different ways.

246. (A) Audience shapes folk literature, while written literature isolates the author
In an oral performance, the teller can see how people are reacting and change the story to keep them interested. This makes the art a two-way conversation between the performer and the community. A writer, however, works alone and finishes their book before anyone else sees it. This interactive and social nature is what makes folk literature a truly unique form.

247. (C) Statement I is false but Statement II is true
The goal of scholars who work with folklore is to make sure the special knowledge and voices of common people are not lost. Many oral traditions are in danger of disappearing as the world changes. By recording these stories, we protect the incredible diversity of human thought, ensuring the rich history and wisdom of all groups can be shared for generations.

248. (A) Communities depend on nature for survival and spiritual framework
For groups that live in the wild, the forest and animals are their source of food and spiritual meaning. Naturally, their entire culture is built around their relationship with the natural world. Their stories and songs reflect this connection, showing how they respect the environment. This focus is an essential part of their identity and shows the practical importance of ecology.

249. (C) Mantra
This identifies a specialized oral formula where the focus is on the power of the sounds

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211. (B) The foundational bedrock for many classical and popular cultural forms
Almost every highly respected form of art or music has its roots in the simple practices of the common people. Over time, these basic folk ideas were refined into the classical traditions we study today. This shows that folklore is the very starting point for human creativity. By understanding folk culture, we gain a deeper appreciation for the origins of celebrated arts.

212. (A) I, II, III, IV
Regional songs follow the same cycle as the crops in the field. There are specific verses for each task, from preparing the soil at the start to processing the grain at the end. This connection between music and labor shows how deeply folk traditions are tied to survival. These songs not only make the work easier but also act as a musical calendar.

213. (A) Ecological Importance - Contains traditional knowledge about local flora, fauna, and sustainable practices
Because communities lived so closely with the land, their stories and songs are a rich source of information about the natural world. They include lessons on which plants are useful for medicine and how animals behave. For people today, this traditional wisdom is an invaluable resource for understanding how to live sustainably and for protecting the diverse ecosystems of our planet.

214. (C) They are treated as pure fictional comedies by the originating culture
For the people who belong to the culture, these stories are the most serious and sacred accounts of how their world and gods came to be. Myths provide the foundational truths that justify their religious rituals and moral laws. Because they are viewed as holy and absolutely true, they are treated with the highest respect as the heart of spiritual life.

215. (A) A Work Song (Shram Geet)
This situation is a classic example of using music to help with physical labor. The steady beat of the song helps everyone move together, which makes the hard task of processing grain easier. The singing also helps pass the time and makes the boring work feel more like a social event. This is how folk traditions are practically used every day for survival.

216. (B) Orally transmitted, dynamic, and collectively owned expression of the folk
This identifies the three main things that make these traditions special: they are shared through speech rather than books, they are always changing to fit the times, and they belong to the whole community. These features allow folk literature to be a true and living voice for the people, reflecting their shared history and values in an authentic and generational way.

217. (D) Written Literature - Transmitted entirely through community singing
Formal literature is defined by its use of scripts and books, which are read with the eyes, not through group singing. While a poem can be turned into a song, the original way it is shared is as a fixed text. This is the opposite of folk literature, which relies on being heard. Writing allowed literature to become an individual record rather than shared.

218. (D) It is a metaphorical puzzle designed to test intellect and provide amusement
A riddle is a clever way to play with language by describing common things in a poetic way. To solve it, you have to think laterally and use your knowledge of the world. It is a popular way for people to entertain each other during gatherings. This intellectual game is a key part of the miscellaneous oral tradition, reflecting community creativity and language.

219. (B) Instrument rhythm aids memory, effect, and sustains performance
Because these musical stories are very long, the steady beat of an instrument helps the singer stay on track and remember the lines of verse. The music also adds emotion to the story, making it more exciting. This combination of song and sound is what allows complex narratives to be performed for hours, ensuring the story is passed down correctly.

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220. (B) It is inclusive, participatory, and serves social cohesion
Traditional dance is something that brings people together because everyone is encouraged to join in. By moving as one group in a circle, the members of a village feel more connected to each other. It is not about being a professional performer but about sharing joy. This inclusive

recounting heroic deeds and significant events. Unlike shorter prose tales or songs, the lok gatha provides a detailed and rhythmic account of historical or legendary figures important to the community's heritage.

259. (C) Specialized performers at communal events
Performing a lok gatha is a specialized task that occurs during significant communal events. This lengthy narrative ballad requires individuals with specific skills to properly recount the heroic stories it contains. These specialized performers ensure that the rhythmic and epic qualities of the ballad are maintained, making the performance a central feature of the community's ritual and social life.

260. (A) Interdependently for unique social functions
Regional folk literature consists of various forms that work together to preserve cultural heritage. Folk songs, folk tales, and lok gathas operate interdependently, with each form fulfilling a distinct social function. Whether for emotional expression, moral teaching, or epic storytelling, these different oral mechanisms combine to provide a comprehensive and robust framework for maintaining a community's linguistic and cultural identity.

261. (D) As absolute sacred truth explaining creation
In many regional cultures, myths occupy a unique position within the oral repository. They are not merely stories for entertainment but are viewed as absolute sacred truth. These narratives explain the creation of the world and various natural phenomena, providing a foundation for the community's spiritual beliefs. This sacred status distinguishes myths from other more secular forms of folk literature.

262. (B) Narratives of supernatural beings and sacred origins
Myths are distinguished by their focus on the origins of the cosmos and the involvement of divine forces. They predominantly consist of narratives involving supernatural beings and sacred origins. These stories provide the community with an explanation for existence itself, moving beyond human history to address the fundamental questions of creation and the divine order governing the natural world and society.

263. (C) A specific location and ancestral lineage
Legends are narrative forms that maintain a strong connection to the physical and social world of a community. They are firmly tied to a specific geographical location and the community's ancestral lineage. This grounding in local geography and genealogy helps to validate the historical continuity of the group, providing a sense of identity that is rooted in a recognizable past and place.

264. (D) It establishes the cosmological framework
Within the context of folk literature, myths serve a profound structural role for the culture. They establish the cosmological framework, offering a comprehensive explanation of the universe and the laws that govern it. By defining the origins and the sacred order of things, myths provide the essential spiritual and philosophical environment in which all other cultural practices and beliefs are situated.

265. (A) Human history and the recognizable past
While legends may incorporate miraculous or exaggerated elements to emphasize the importance of their subjects, they remain fundamentally anchored in human history. They focus on figures and events associated with a recognizable past, rather than the timeless or supernatural realms typical of myths. This historical grounding allows legends to reinforce local identity and validate the ongoing continuity of the community.

266. (B) Interactive theater reflecting social issues
Folk drama serves as a dynamic and theatrical way for regional communities to explore their own lived experiences. It functions as an interactive form of theater that reflects social issues and reinforces collective norms. Through the use of dialogue and performance, folk drama provides a communal mirror, allowing the audience to engage with contemporary challenges and traditional values in a public setting.

267. (B) Dialogue, music, and spontaneous improvisation
The performance of folk drama is characterized by its lively and unscripted nature. It typically incorporates a blend of dialogue, music, and spontaneous improvisation, making each rendition unique to the specific time and

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audience. These elements allow for a high degree of interaction between performers and the community, ensuring that the stories remain relevant and engaging as they are physically enacted.

268. (A) Seasonal cycles, harvests, and ceremonies
Folk dance is rarely an isolated artistic activity; instead, it is deeply embedded in the community's relationship with the natural world. Performances are often synchronized with seasonal cycles, agricultural harvests, and ritualistic ceremonies. This integration ensures that the rhythmic physical expression of folk literature remains closely tied to the practical and spiritual milestones that define the community's annual life.

269. (C) Embodied forms where language is physically enacted
Both folk drama and folk dance represent specialized ways of experiencing regional literature. They act as embodied forms where the language and narratives of the culture are physically enacted rather than just spoken. This physical performance allows the community to engage with their heritage through movement and interaction, turning oral traditions into living expressions that are felt and seen by all.

270. (D) The active sustenance of their cultural heritage
When members of a community participate in folk drama and folk dance, they are doing more than just entertaining themselves. This active involvement serves as a means for the sustenance of their cultural heritage. By physically performing their stories and traditions, the community ensures that their regional language and identity remain vibrant and are successfully transmitted to future generations through direct experience.

271. (C) Prakirn sahitya
In the study of regional languages, short linguistic forms like idioms and phrases are often categorized as Prakirn sahitya. This refers to the scattered or miscellaneous literature permeating daily life. Unlike lengthy narratives, these tools are integrated into regular speech, providing a dense repository of the community's worldview and observations without requiring a formal storytelling or performative context.

272. (B) They were dense and encapsulated collective wisdom
Researchers observing everyday conversations found that the use of idioms and phrases is remarkably frequent. These linguistic elements are not just decorative; they are dense with meaning and encapsulate collective wisdom. By using these tools, speakers communicate complex cultural ethos and environmental observations succinctly. Their prevalence in daily talk reinforces the community's identity and shared understanding through continuous interaction.

273. (D) Local flora, fauna, and occupations
The imagery found in regional idioms is highly specific to the environment in which the language developed. These expressions typically draw their metaphors and descriptions from the local flora, fauna, and traditional occupations. This connection to the immediate surroundings makes the idioms a unique reflection of the community's daily life and their intimate knowledge of the regional landscape and lifestyle.

274. (A) Expressing social dynamics and moral judgments succinctly
Phrases within the regional language serve as powerful tools for navigating the complexities of human interaction. They are often used for expressing social dynamics and moral judgments succinctly, allowing speakers to convey deeply held values without lengthy explanations. This efficiency makes them essential for maintaining social order and reinforcing the collective ethical standards that govern behavior within the tribal community.

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275. (C) Reinforce cultural identity without extended storytelling
Idioms and phrases function as micro-narratives that continuously support the community's shared sense of self. They reinforce cultural identity without the need for extended storytelling or formal performances. By existing within the flow of everyday communication, these short linguistic forms ensure that the cultural ethos and cognitive frameworks of the people are

constantly present, preserving the richness of the language.

276. (A) Condensed truth or experiential wisdom
A lokokti, or proverb, is a specialized form of folk literature that captures the essence of a community's knowledge. It is defined as a condensed statement of truth or experiential wisdom. These brief but powerful expressions are used to provide guidance and authority, drawing on the collective experiences of past generations to address current situations and reinforce traditional cultural values.

277. (D) During disputes or daily decision-making
Within the regional community, the lokokti serves a practical purpose beyond simple conversation. It is most often deployed during disputes or daily decision-making processes. By appealing to shared cultural norms and authoritative traditional guidance, a well-timed proverb can help resolve conflicts or provide a clear rationale for a particular course of action, ensuring consistency with the community's collective wisdom.

278. (B) It acts as a cognitive exercise testing wit and reasoning
The paheli, or riddle, is a form of folk literature that emphasizes mental agility. In social gatherings, it primarily functions as a cognitive exercise designed to test the listener's wit and metaphorical reasoning. By challenging participants to decode complex imagery and hidden meanings, the riddle encourages intellectual growth while also providing a source of entertainment for members of all ages.

279. (C) It fosters intergenerational engagement
Using riddles during community gatherings has a significant impact on social cohesion. The paheli fosters intergenerational engagement by bringing youth and elders together in a shared intellectual activity. As elders present riddles and youth attempt to solve them, a space is created for the transmission of environmental knowledge and cultural reasoning, strengthening the bonds between different age groups in the community.

280. (D) Lokokti stabilizes behavior; paheli stimulates thought
Within the miscellaneous category of folk literature, proverbs and riddles serve distinct but supporting purposes. While the lokokti stabilizes social behavior by providing didactic wisdom and guidance, the paheli stimulates critical thinking and provides cognitive challenges. Together, they create a balanced interactive layer of literature that both maintains traditional order and encourages intellectual flexibility within the regional language community.

281. (A) Structural rigidity and rhythmic chanting
Mantras are a unique subset of folk literature distinguished by their specific formal requirements. Their primary characteristics include structural rigidity and rhythmic chanting. Unlike more flexible narrative forms like folk tales, mantras follow a strict pattern that must be maintained to preserve their intended purpose. This formal stability is essential to their identity as sacred linguistic tools within the regional tradition.

282. (B) Because the sound carries transformative efficacy
The community believes that the power of a mantra is inherently linked to its auditory properties. Precise pronunciation and exact repetition are required because the sound itself carries transformative efficacy. In this belief system, the linguistic formulation is not just a medium for meaning but a direct source of protective or healing power, making the exact acoustic delivery absolutely essential.

283. (B) Healing practices and agricultural fertility rites
Mantras are employed in specific and significant life situations within the tribal community. The study observed their use in healing practices and agricultural fertility rites, as well as protective ceremonies. These contexts highlight the practical and spiritual agency attributed to mantras, showing how the regional language is utilized to interact with and influence the health and prosperity of the group.

284. (A) Via specific lineages or apprenticeships
The transmission of mantras is more controlled than that of other folk literary forms. They

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230. (A) A sacred narrative explaining origins and divine/supernatural actions
These holy stories are the building blocks of a culture's worldview. They explain the start of the world and how gods set the rules. Because they deal with the most important spiritual aspects of existence, they are viewed as absolutely true and are the foundation for rituals and moral laws. This sacred purpose sets myths apart from simple stories or entertainment songs.

231. (A) I, II, and IV
Regional plays are a vibrant and flexible form of community storytelling. They use song and movement to tell ancient sacred tales and talk about modern local problems. By acting in public and interacting with spectators, the performers create a shared experience that reinforces community values and provides a place to laugh and celebrate common heritage in a lively and inclusive event.

232. (C) Statement I is false but Statement II is true
The real gap between traditional and formal literature is about how they are shared. Folk literature is meant to be heard, allowing it to change with every performance and belong to everyone. Written literature uses a script to keep a work exactly the same and is usually the property of a known author. These fundamental differences in ownership define these two different ways.

233. (A) P-3, Q-1, R-2, S-4
Each of these terms points to a different part of the rich world of oral tradition. Knowing the literal meanings helps us understand how a community thinks about its own culture. Whether it is the literature of the people or the wisdom heard and remembered, each form plays a unique role in keeping a culture's history and spirit alive across many different generations.

234. (C) They employ highly complex classical ragas that take decades to master
The beauty of traditional songs is that they are simple and easy for everyone to learn. They do not follow the formal and difficult rules of classical music but are built on natural rhythms and everyday speaking. This accessibility is what allows these songs to be an organic part of daily life, making them a common voice for all the people.

235. (D) To coordinate collective effort and mitigate physical manual exhaustion
These rhythmic songs are a practical tool people use to help with hard physical jobs. By singing in a steady beat together, the group can move as one, which makes work more efficient. The music also helps workers forget about tired muscles and makes the boring hours of labor pass more quickly, showing how folklore is functionally integrated into community survival.

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236. (B) Its musical, oral-formulaic nature and collective ownership
While both tell stories, they do it differently. A ballad is a living performance meant to be sung, and it belongs to the whole community. It uses special repeating patterns to help the singer remember the verses. A novel is a fixed piece of writing by one specific person. This difference in how they are made and owned is key to the heritage.

237. (A) I, II, III, IV
Every oral story starts as a spontaneous creation shared and changed by many people. Eventually, scholars write down one version of the story to preserve it. This version is then printed in a book, where it becomes a fixed and permanent text. Following this journey helps us understand how a living community tradition is transformed into a static record for history.

238. (B) Muhavara - An idiomatic expression adding stylistic flair to speech
An idiom is a short, colorful phrase people use to make their talk more interesting. It does not tell a long story, but it uses a clever comparison everyone in the culture understands. This type of miscellaneous tradition is a key part of what makes regional languages rich, showing how people use metaphors in everyday conversations to express their unique worldview.

239. (D) Expression of Human Emotion vs. Total Lack of Human Emotion
All human art is created to share our feelings and experiences. Both traditions are filled with the same range of human emotions, from great joy to deep sadness. The real differences are found in

sociological function is that it fosters a sense of belonging and reinforced moral frameworks within the community. By sharing common stories and expressions, individuals feel connected to a larger collective identity, and the ethical standards of the group are consistently communicated and upheld through the tradition's narratives.

294. (B) A profound loss of intellectual diversity
When regional language traditions are ignored or undervalued, there are significant negative impacts on the broader culture. Researchers identified that the marginalization of these oral traditions leads to a profound loss of intellectual diversity. This loss affects not only the specific community but also the global understanding of the different ways humans categorize knowledge and express their unique worldviews.

295. (C) Development and survival of regional communities
Recognizing the importance of folk literature is not just an academic exercise but a necessity for the people involved. The study concluded that this recognition is crucial for the holistic development and survival of regional communities. By valuing their oral traditions, these groups can maintain their cultural identity and ensure that their unique linguistic heritage remains a living, functional part of society.

296. (D) Synthesizing beliefs, practices, arts, and structures
Folk culture serves as a comprehensive system that defines the way of life for a community. Its primary ability is synthesizing beliefs, practices, arts, and social structures into a unified whole. This integration ensures that all aspects of community existence are connected, providing a coherent framework that gives meaning to the group's actions, expressions, and relationships within their regional environment.

297. (A) As the verbal articulation of folk culture
Within the broader cultural ecosystem, folk literature has a specific and essential role. It is defined as the verbal articulation of folk culture, serving as the medium through which the community's beliefs and values are expressed in words. Without this oral component, the underlying culture would lack a primary method for communicating its identity and traditions to both current and future generations.

298. (B) Because it ignores the meaningful cultural matrix
Researchers emphasize that oral texts cannot be fully understood if they are studied in isolation. An isolated analysis is insufficient because it ignores the meaningful cultural matrix that gives these texts their significance. To properly interpret regional narratives, one must consider the social rituals, daily practices, and environmental contexts that inform the language and the stories being told within the community.

299. (B) Rituals where songs, dances, and myths operate
Solidarity within the tribal community is strengthened through participation in collective events. This was observed during festivals in rituals where songs, dances, and myths operate simultaneously. The combined effect of these different forms of folk literature and expression reinforces the bonds between community members, creating a shared experience that confirms their common heritage and commitment to their regional way of life.

300. (A) Active components of a living, dynamic heritage
Valuing folk culture has a direct impact on how tribal languages are perceived and preserved. This acknowledgment ensures that languages and narratives are treated as active components of a living, dynamic heritage. Rather than being seen as static artifacts of the past, they are recognized as functional and evolving parts of a contemporary community that continue to shape identity and expression.

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47. Which of the following is an exception to the egalitarian nature often attributed to traditional tribal social structures?
(A) Equal access to communal resources
(B) Gender-based restrictions on certain religious or political roles
(C) Absence of strict hierarchical caste divisions
(D) Collective decision-making in village councils

48. Read the following statements and select the correct option.
Assertion (A): Food habits of tribal populations in India vary drastically across different geographical regions.
Reason (R): Tribal diets are deeply integrated with the local ecology, relying on regionally available flora and fauna.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

49. The 'Morung' system, significant to the living style and cultural education of youth, is associated with the tribes of which region?
(A) Central India
(B) Western India
(C) North-East India
(D) Southern India

50. Identify the incorrect statement regarding regional linguistic culture.
(A) Language deeply influences the cognitive worldview of its speakers.
(B) Proverbs and idioms in regional languages reflect local agricultural and ecological realities.
(C) The death of a regional language often leads to the loss of unique cultural knowledge.
(D) Regional dialects have no structured grammar and are merely corrupted versions of mainstream languages.

51. Match the type of authority or leader in List I with the corresponding role in tribal society in List II.
List I: (Type of Authority/Leader)
P. Chieftain/Headman
Q. Shaman/Priest
R. Council of Elders
S. Youth Dormitory Leader
List II: (Role in Tribal Society)
1. Adjudication of disputes and customary law
2. Organizing social dances and training the youth
3. Political representation and administrative leadership
4. Performing rituals and traditional healing
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-3, Q-4, R-1, S-2

52. Identify the correct pair denoting a tribe and its specific marital custom.
(A) Toda - Fraternal Polyandry
(B) Santhal - Strict Matriliny
(C) Khasi - Patrilocal Residence
(D) Chenchu - Dowry System

53. The transition from a shifting cultivation economy to an industrial wage-labor economy among tribes primarily causes which of the following social effects?
(A) Strengthening of traditional joint families
(B) Fragmentation of community cohesion and rise of nuclear families
(C) Increase in the authority of the traditional clan chieftain
(D) Complete revival of animistic religious practices

54. Consider the following statements regarding the cultural significance of 'Melas' (fairs) in regional areas:
1. They act as a mechanism for cultural diffusion.
2. They are exclusively patronized by the elite classes.
3. They provide temporary relief from rigorous agricultural routines.
4. They often integrate local folk deities into wider regional religious frameworks.
Which of the above statements are correct?
(A) 1, 2, and 3
(B) 2, 3, and 4
(C) 1, 2, 3, and 4
(D) 1, 3, and 4

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7. Identify the correct pair regarding the social structure of tribal communities.
(A) Khasi tribe - Strict patrilineal descent and male inheritance
(B) Toda tribe - Complete absence of the practice of fraternal polyandry
(C) Bhil tribe - Endogamous clan system with no external marriage ties
(D) Garo tribe - Matrilineal descent and matrilocal residence

8. What is the primary socio-cultural effect of the practice of shifting cultivation (Jhum) on tribal living styles?
(A) It promotes a semi-nomadic living style and cyclical movement of settlements.
(B) It necessitates a completely sedentary lifestyle with permanent concrete housing.
(C) It requires strict individual land ownership, dismantling clan cohesion.
(D) It leads to the immediate industrialization of the regional economy.

9. Consider the following statements regarding tribal economical structures:
1. Barter systems were historically central to tribal economic exchanges.
2. Minor Forest Produce (MFP) collection is exclusively restricted to men.
3. Land is often viewed as a communal asset rather than individual property.
4. Economic activities are closely integrated with religious rituals.

Which of the above statements are correct?
(A) 1, 2, and 3
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, 3, and 4

10. Read the following statements and select the correct option.
Statement I: In many tribal societies, the payment of bride price is a customary practice validating marriage.
Statement II: Bride price is culturally equivalent to the dowry system, aiming to enrich the groom's family.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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11. Which of the following best describes the importance of preserving regional languages in tribal cultures?
(A) It provides a mechanism for tribes to isolate themselves entirely from broader national development.
(B) It functions as a complete replacement for learning global languages within modern education systems.
(C) It standardizes diverse cultural practices across many different and unrelated geographical regions.
(D) It serves as the primary vehicle for transmitting oral history, cultural nuances, and ecological knowledge.

12. Consider the following statements regarding the characteristics of regional Melas (fairs):
1. They serve as major centers for economic exchange and trade of indigenous crafts.
2. They are purely religious events with no scope for social entertainment.
3. They provide a platform for matrimonial alliances among various clans.
4. They act as a medium for the transmission of folk arts and music.
5. They dissolve all social boundaries permanently.

Which of the above statements are correct?
(A) 1, 2, 3, and 5
(B) 1, 3, and 4
(C) 2, 4, and 5
(D) 1, 3, 4, and 5

13. A sociologist observes a tribal community where the tiger is considered a sacred ancestor. Members do not hunt the tiger and perform rituals to honor it. This scenario is a direct application of which cultural concept?
(A) Shamanism
(B) Exogamy
(C) Totemism
(D) Ethnocentrism

14. Which of the following statements correctly identifies a key aspect of tribal food habits?
(A) Traditional tribal diets are entirely and strictly devoid of any fermented beverages or drinks.
(B) Tribal communities rely exclusively on processed foods imported from major urban

centers.
(C) The concept of community feasting is strictly prohibited during major agricultural festivals.
(D) Food preparation often utilizes locally foraged ingredients like bamboo shoots, roots, and tubers.

15. Arrange the following sequence of a traditional agricultural ritual cycle in many Indian tribal regions in chronological order:
1. Post-harvest thanksgiving festivals (e.g., Magh Bihu)
2. Sowing festivals seeking divine blessing for seeds
3. First-fruits rituals offering new crops to deities
4. Land preparation and purification rituals

(A) 4, 2, 3, 1
(B) 2, 4, 1, 3
(C) 4, 3, 2, 1
(D) 2, 1, 4, 3

16. In the context of regional culture, the term 'Yatra' is best defined as:
(A) A localized barter trade agreement established between two distant villages
(B) A sacred pilgrimage or festive procession often involving a local deity
(C) A traditional method of weaving regional textiles using natural fibers
(D) A formal judicial council consisting only of tribal community elders

17. Which of the following is an exception to the general characteristics of a traditional tribal society?
(A) Kinship based social organization
(B) High degree of social heterogeneity and rigid class stratification
(C) Distinct geographical territory
(D) Distinct language or dialect

18. Read the following statements and select the correct option.
Assertion (A): The practice of shifting cultivation is gradually declining among tribal populations.
Reason (R): State policies, forest conservation laws, and the promotion of settled agriculture have restricted access to vast forest lands.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

19. The traditional tribal beverage 'Handia', an integral part of food culture and religious rituals, is primarily made from:
(A) Fermented milk
(B) Distilled sugarcane juice
(C) Fermented rice
(D) Crushed mahua flowers only

20. Identify the incorrect statement regarding the cultural structure of tribal dances.
(A) Dances are often communal, emphasizing group participation over individual performance.
(B) Movements often mimic agricultural tasks or animal behaviors.
(C) Dance is an essential component of life-cycle rituals and seasonal festivals.
(D) Tribal dances are performed exclusively for commercial entertainment purposes.

21. Match the cultural term in List I with the corresponding description in List II.
List I: (Cultural Term)
P. Animism
Q. Bonga
R. Shifting Cultivation
S. Bride Price
List II: (Description)
1. A form of slash-and-burn agriculture
2. Compensation given to the bride's family
3. Belief in spirits inhabiting natural objects
4. Supreme spirit/deity in Santhal religion

(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-1, R-4, S-2
(C) P-3, Q-4, R-1, S-2
(D) P-1, Q-2, R-3, S-4

22. Identify the correct pair regarding regional arts and their origin.
(A) Pithora painting - Gujarat
(B) Warli painting - Maharashtra
(C) Sohrai art - Punjab
(D) Saura art - Assam

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23. What is the primary cause of the erosion of traditional oral languages in tribal regions?
(A) The natural biological inability of younger generations to learn multiple languages
(B) The extreme geographical isolation of these communities from the national mainland
(C) The inherent lack of a functional vocabulary in most traditional tribal languages
(D) The imposition of dominant languages in education and administration

24. Consider the following statements about the Bhagoria Haat:
1. It is a traditional festival-market celebrated in Madhya Pradesh.
2. It is predominantly associated with the Bhil and Bhilala tribes.
3. It serves strictly as an agricultural produce market with no cultural significance.
4. It functions as a space for youth to choose life partners.

Which of the above statements are correct?
(A) 1, 2, and 4
(B) 1, 2, and 3
(C) 2, 3, and 4
(D) 1, 3, and 4

25. Read the following statements and select the correct option.
Statement I: Tribal societies generally possess a highly complex division of labor based on intense occupational specialization.
Statement II: In most traditional tribal economies, the division of labor is primarily based on age and gender.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

26. Which of the following best describes the importance of 'assimilation' in the context of tribal behavior and living style?
(A) Adopting the dominant culture while losing original identity and language
(B) Maintaining distinct cultural boundaries while trading with outsiders
(C) Reviving ancient lost rituals in the contemporary modern era
(D) Creating a syncretic religion that balances two distinct belief systems

27. Consider the following elements of tribal social structure:
1. Clan exogamy
2. Totemism
3. Youth Dormitories
4. Egalitarian ethos
5. Rigid caste hierarchy

Which of the above statements are correct features of typical tribal social structures?
(A) 1, 3, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 2, 3, and 5
(D) 1, 2, 3, and 4

28. In understanding cultural structures, if a tribe believes that cutting down a sacred grove will lead to village-wide disease, this demonstrates the application of:
(A) Rational-legal authority
(B) Ecological spiritualism and taboo
(C) Secular economic planning
(D) Ethnocentric biases

29. Which statement correctly defines the concept of 'Acculturation' among tribal groups?
(A) The complete physical and biological extinction of a distinct cultural group
(B) The strict preservation of culture without any form of external influence
(C) The process of cultural and psychological change resulting from meeting between cultures
(D) The biological evolution and genetic modification of tribal physical traits

30. Arrange the following life-cycle customs (rites of passage) in the chronological order they generally occur in a person's life:
1. Mortuary and ancestor-worship rites
2. Initiation rites (e.g., entering a youth dormitory)
3. Naming ceremonies for newborns
4. Nuptial (marriage) rites

(A) 3, 2, 4, 1
(B) 2, 3, 4, 1
(C) 3, 4, 2, 1
(D) 2, 4, 3, 1

31. The concept of 'Ethnocentrism' in the study of regional cultures is defined as:
(A) Judging another culture solely by the values

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63. Read the following statements and select the correct option.
Assertion (A): Folk tales and myths are critical to the socialization process in tribal societies.
Reason (R): They implicitly teach children the moral values, acceptable behaviors, and ecological wisdom of the community.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

64. The 'Rath Yatra', a massive regional festival influencing local culture and economy, is most prominently associated with:
(A) Puri, Odisha
(B) Nashik, Maharashtra
(C) Madurai, Tamil Nadu
(D) Ujjain, Madhya Pradesh

65. Identify the incorrect statement regarding customary laws regulating tribal behavior.
(A) They are identical and uniform across all tribal communities in India.
(B) Customary laws are organically developed from the community's historical experiences.
(C) Violations of customary law are often believed to invite supernatural wrath.
(D) Excommunication is sometimes used as the severest form of punishment.

66. Match the kinship or marriage term in List I with the corresponding definition in List II.
List I: (Kinship/Marriage Term)
P. Endogamy
Q. Exogamy
R. Polygyny
S. Polyandry
List II: (Definition)
1. Marriage outside a specific social group
2. One woman marrying multiple men
3. Marriage within a specific social group
4. One man marrying multiple women
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-3, R-2, S-4
(C) P-3, Q-1, R-2, S-4
(D) P-4, Q-2, R-1, S-3

67. Identify the correct pair regarding tribal economies.
(A) Pastoralism - Settled agriculture using modern tractors
(B) Horticulture - Cultivation relying primarily on hand tools and human power
(C) Foraging - Intensive industrial manufacturing
(D) Swidden agriculture - Permanent terraced farming

68. What is the primary cause for the emergence of revitalization movements (e.g., Tana Bhagat movement) in tribal societies?
(A) Sudden discovery of immense wealth in the forests
(B) Cultural deprivation, economic exploitation, and a desire to restore cultural dignity
(C) The desire to completely adopt European cultural norms
(D) Overpopulation in urban centers

69. Consider the following statements about the Khasi social structure:
1. They are a predominantly patrilineal society.
2. Property is inherited by the youngest daughter (Ka Khadduh).
3. The husband traditionally moves to the wife's mother's house after marriage.
4. Women hold all political power in the traditional village councils.
Which of the above statements are correct?
(A) 2 and 3
(B) 1 and 4
(C) 1, 2, and 3
(D) 2, 3, and 4

70. Read the following statements and select the correct option.
Statement I: Tribal identity is often tied intrinsically to specific geographical territories.
Statement II: Displacement from these territories has no significant impact on their cultural and religious structures.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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4. Cross-cousin marriages are preferred in several tribal communities.

Which of the above statements are correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

40. Read the following statements and select the correct option.
Statement I: Tribal cultures are static and have remained completely unchanged since ancient times.
Statement II: Modernization, education, and political participation have dynamically altered tribal social structures.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

41. Which approach is considered most appropriate for analyzing the behavioral norms of a regional language area?
(A) The assimilationist approach
(B) The cultural relativism approach
(C) The colonial-administrative approach
(D) The ethnocentric approach

42. Consider the following statements regarding the 'Karma' festival:
1. It is celebrated by tribes like Oraon, Baiga, and Santhal.
2. The festival revolves around the worship of the Karam tree.
3. It is strictly a post-harvest winter festival.
4. Traditional dance and consumption of local brew are central to the celebration.
5. It highlights the bond between nature and human fertility.

Which of the above statements are correct?
(A) 1, 2, 4, and 5
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 3, and 4

43. When a development project displaces a tribal community, and they subsequently lose their traditional ecological knowledge because the new environment does not support their old practices, this demonstrates a failure to understand the link between:
(A) Economy and technology
(B) Cultural structure and ecological habitat
(C) Global politics and religion
(D) Modern healthcare and kinship

44. Which of the following statements correctly highlights the importance of oral traditions in tribal cultures?
(A) They are considered secondary in importance to written scriptures and religious texts.
(B) They are used exclusively for entertainment purposes during festive regional Melas.
(C) They effectively prevent the community from adapting to modern agricultural techniques.
(D) They serve as the primary repository of indigenous knowledge, history, and moral codes.

45. Arrange the following historical evolution of anthropological approaches to tribal culture in chronological order:
1. Post-modern and reflexive anthropology
2. Classical evolutionism (savagery, barbarism, civilization)
3. Structural-functionalism (focus on social equilibrium)
4. Historical particularism (focus on unique cultural histories)

(A) 2, 4, 3, 1
(B) 4, 2, 3, 1
(C) 2, 3, 4, 1
(D) 4, 3, 2, 1

46. The cultural concept of 'Cultural Lag', often observed in transitioning tribal societies, is defined as:
(A) The immediate adaptation of non-material culture to changes in material culture
(B) The period of maladjustment when non-material culture struggles to adapt to new material conditions
(C) The deliberate rejection of all modern technologies by a specific regional group
(D) The extreme geographical isolation of an indigenous tribe from the mainland

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and standards of one's own culture
(B) Performing an objective analysis of a culture using its own standards
(C) The blending of multiple regional cultures into a single national culture
(D) The philosophical belief that all cultures are entirely equal in every aspect

32. Which of the following is NOT a feature of the customary law found in tribal social structures?
(A) They are generally unwritten and transmitted orally.
(B) They prioritize restitution and community harmony over retributive punishment.
(C) They are deeply intertwined with social and religious taboos.
(D) They are adjudicated through formal state-appointed high court judges.

33. Read the following statements and select the correct option.
Assertion (A): Many tribal regions in India have transitioned from communal land ownership to individual land ownership.
Reason (R): Introduction of modern land revenue systems and market-driven economies dismantled traditional agrarian structures.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

34. The traditional practice of 'Danda Jatra' is a famous festival primarily celebrated in which regional area?
(A) Gujarat
(B) Punjab
(C) Himachal Pradesh
(D) Odisha

35. Identify the incorrect statement concerning tribal customs related to death.
(A) Death is often seen as a transition to the realm of ancestors.
(B) Megalithic burials are still practiced by some tribes like the Khasis and Mundas.
(C) Mortuary rituals strictly avoid feasts as eating is considered taboo after a death forever.
(D) Grave goods are often placed with the deceased, reflecting belief in an afterlife.

36. Match the type of magic or belief in List I with the corresponding characteristic in List II.
List I: (Type of Magic/Belief)
P. Imitative Magic
Q. Contagious Magic
R. Shamanism
S. Taboo
List II: (Characteristic)
1. Things once in contact continue to influence each other
2. A prohibition backed by supernatural sanction
3. Like produces like (e.g., voodoo dolls)
4. A religious specialist who communicates with spirits
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-3, R-2, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

37. Identify the correct pair representing a tribal community and its traditional economic structure.
(A) Jarawa - Primarily sedentary agriculture
(B) Sentinelese - Hunting and gathering
(C) Rabari - Marine fishing
(D) Munda - Deep sea diving

38. What is the socio-economic effect of the commercialization of Non-Timber Forest Products (NTFPs) on tribal living styles?
(A) It has served as a mechanism to entirely eradicate poverty in all tribal zones.
(B) It integrates tribal economies into cash markets, sometimes causing ecological over-extraction.
(C) It forces tribal communities to abandon their forests and move to oceans.
(D) It restricts tribal diets to only non-vegetarian and high-protein options.

39. Consider the following statements about tribal marriage customs:
1. Endogamy within the tribe is generally practiced.
2. Exogamy at the clan level is strictly enforced.
3. Monogamy is the only accepted form of marriage across all Indian tribes.

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55. Read the following statements and select the correct option.
Statement I: Tribal music and dance are purely for aesthetic pleasure and have no functional role in society.
Statement II: Folk songs often encode historical migrations, myths of origin, and agricultural knowledge.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

56. Which is the most appropriate reason for the integration of modern medical practices with traditional healing in tribal areas?
(A) Traditional healing practices offer no psychological or social benefits to the tribal group.
(B) A syncretic approach respects cultural belief systems while improving objective health outcomes.
(C) Modern medicine is entirely and aggressively rejected by all traditional tribal village councils.
(D) Shamans possess advanced surgical and diagnostic skills equivalent to those of modern doctors.

57. Consider the following elements regarding tribal housing and living style:
1. Use of locally available materials like bamboo, mud, and thatch.
2. Spatial layout often reflects social organization and clan groupings.
3. Complete avoidance of community spaces or courtyards.
4. Designs are adapted to local climatic conditions.
5. Decorations often include totemic symbols and folk art.

Which of the above statements are correct?
(A) 1, 2, 4, and 5
(B) 1, 2, 3, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

58. An anthropologist studies a tribe where maternal uncles hold primary authority over their nephews, overriding the biological father's role. This demonstrates the application of which kinship concept?
(A) Amitalocality
(B) Avunculocality / Avunculate
(C) Patriliny
(D) Couvade

59. Which statement correctly describes the 'Sacred Grove' concept in tribal religious structures?
(A) It is a commercially managed forest for timber extraction.
(B) It is a patch of primeval forest protected by local communities due to religious beliefs.
(C) It is a modern zoo established by the government in tribal areas.
(D) It refers to agricultural land completely devoid of trees.

60. Arrange the following stages of typical tribal economic assimilation into mainstream markets in chronological order:
1. Complete integration into wage labor and cash economy
2. Pure barter system within the community
3. Introduction of currency for specific external goods
4. Commercial sale of minor forest produce in local haats

(A) 2, 3, 4, 1
(B) 2, 4, 3, 1
(C) 3, 2, 4, 1
(D) 4, 2, 3, 1

61. The term 'Syncretism' in the context of tribal religious structure is defined as:
(A) The strict isolation of a religion from outside influences
(B) The blending of indigenous beliefs and practices with those of a dominant external religion
(C) The atheistic rejection of all spiritual beliefs
(D) The violent enforcement of religious norms

62. Which of the following is NOT typically considered a part of the 'material culture' of a regional area?
(A) Traditional hunting tools
(B) Indigenous architectural styles
(C) Kinship terminologies
(D) Handwoven textiles

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CHAPTER 06

Culture of Tribal and Regional Languages Area

1. Which of the following best defines the concept of "Culture" in the context of tribal and regional societies?
(A) The biological and genetic traits inherited by a specific group of people
(B) A complex whole including knowledge, beliefs, and customs acquired as a member of society
(C) The individual behavioral anomalies and psychological traits displayed in isolated locations
(D) The modern technological advancements and digital tools adopted by indigenous groups

2. Which of the following is NOT a characteristic feature of tribal cultural structures?
(A) Highly formalized and codified written legal frameworks
(B) Close association with nature and ecological balance
(C) Strong reliance on oral traditions and folklore
(D) Presence of youth dormitories for socialization

3. Read the following statements and select the correct option.
Assertion (A): Festivals in tribal communities are intrinsically linked to the agricultural cycle and changing seasons.
Reason (R): Tribal economic structure relies heavily on nature, making agricultural transitions vital to their sustenance and social cohesion.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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4. The 'Ghotul' system, a prominent aspect of living style and socialization, is primarily associated with which tribal community?
(A) Bhil
(B) Santhal
(C) Toda
(D) Muria

5. Identify the incorrect statement regarding the religious structure of indigenous communities.
(A) Animism involves the belief that natural objects and phenomena possess a spiritual essence.
(B) Totemism establishes a mystical relationship between a group and a natural object or animal.
(C) Tribal religions are fundamentally monotheistic and strictly rely on codified scriptures.
(D) Shamanism plays a crucial role in healing and communicating with the spiritual realm.

6. Match the tribal or regional festival in List I with the corresponding state or region in List II.
List I: (Tribal/Regional Festival)
P. Hornbill Festival
Q. Sarhul
R. Baneshwar Mela
S. Medaram Jatara
List II: (State/Region)
1. Rajasthan
2. Telangana
3. Nagaland
4. Jharkhand
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-3, Q-1, R-4, S-2
(D) P-2, Q-4, R-1, S-3

71. The concept of 'Sanskritization', proposed by M.N. Srinivas, when applied to regional and tribal cultures, is best described as:
(A) A process where higher castes adopt the customs of tribal groups
(B) The imposition of the Sanskrit language in tribal schools
(C) The absolute rejection of Hindu deities by tribal populations
(D) Lower castes or tribes adopting customs of higher castes for upward mobility

72. Consider the following characteristics of typical tribal living styles:
1. High dependency on natural environment
2. Individualistic and highly competitive social ethos
3. Communal participation in major life events
4. Heavy reliance on mass media for socialization
5. Simple division of labor
Which of the above statements are correct?
(A) 1, 3, and 5
(B) 1, 2, 3, and 5
(C) 2, 4, and 5
(D) 1, 3, 4, and 5

73. If a government introduces a cash crop system into a traditionally subsistence-farming tribe, and this leads to wealth inequality and the breakdown of communal land sharing, this situation exemplifies:
(A) Cultural relativism
(B) The disruption of an egalitarian economic structure by external market forces
(C) The natural evolution of religious totemism
(D) The success of traditional barter systems

74. Which of the following statements correctly highlights a distinct feature of tribal religious structures?
(A) They separate the sacred and secular realms completely.
(B) Religious rituals are deeply intertwined with economic and agricultural activities.
(C) They possess highly structured, professional, full-time clergy akin to global religions.
(D) They rely exclusively on written texts rather than oral invocations.

75. Arrange the following steps of a typical traditional Jhum (shifting cultivation) cycle in chronological order:
1. Burning the dried vegetation
2. Slashing/cutting the forest patch
3. Harvesting the crop
4. Sowing seeds in the ashes
(A) 2, 1, 4, 3
(B) 1, 2, 4, 3
(C) 2, 4, 1, 3
(D) 4, 2, 1, 3

76. The concept of 'Cultural Relativism' suggests that:
(A) All cultures are moving towards a single global standard.
(B) A culture's beliefs must be understood within its own specific context.
(C) Some regional cultures are inherently superior to tribal cultures.
(D) Culture is biologically determined.

77. Which of the following is an exception to the common dietary practices found in traditional forest-dwelling tribal communities?
(A) Consumption of wild roots and tubers
(B) Use of locally brewed fermented beverages
(C) Consumption of hunted game or local fish
(D) High consumption of ultra-processed packaged foods

78. Read the following statements and select the correct option.
Assertion (A): The institution of the youth dormitory is declining in many contemporary tribal societies.
Reason (R): The introduction of formal modern schooling and changing economic patterns have rendered their traditional educational function obsolete.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

79. The 'Bihu' festival, celebrating the agricultural cycle and regional cultural identity, is native to:
(A) Assam
(B) Manipur

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(C) Tripura
(D) Meghalaya

80. Identify the incorrect statement regarding the concept of a 'Tribe' in the Indian context.
(A) The Constitution of India lists them under the Schedule of 'Scheduled Tribes'.
(B) They are characterized by a distinct culture, geographical isolation, and shyness of contact.
(C) They historically possessed political autonomy and an egalitarian social structure.
(D) They represent a completely homogenous group with identical languages across India.

81. Match the tribe in List I with the corresponding state or region in List II.
List I: (Tribe)
P. Toda
Q. Santhal
R. Bhil
S. Garo
List II: (State/Region)
1. Meghalaya
2. Jharkhand/West Bengal
3. Nilgiri Hills (Tamil Nadu)
4. Rajasthan/Madhya Pradesh
(A) P-3, Q-2, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-2, S-1
(D) P-2, Q-3, R-1, S-4

82. Identify the correct pair regarding elements of cultural structure.
(A) Material Culture - Values, beliefs, and myths
(B) Non-Material Culture - Tools, housing, and clothing
(C) Folkways - Everyday customs and conventions with mild sanctions
(D) Mores - Optional behaviors with no moral significance

83. The introduction of large-scale dams in tribal regions often directly causes which of the following social effects?
(A) Involuntary displacement leading to cultural alienation and loss of traditional livelihoods
(B) Immediate cultural enrichment and strengthening of clan ties
(C) Reversion to ancient hunting-gathering practices
(D) The elimination of all regional languages

84. Consider the following statements about 'Totemism':
1. It involves a mystical relationship between a kin group and a natural object.
2. The totem object is generally prohibited from being eaten or harmed by the group.
3. Totemic groups are usually endogamous.
4. It serves as a symbol of social solidarity.
Which of the above statements are correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, 3, and 4

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85. Read the following statements and select the correct option.
Statement I: Regional languages and tribal dialects are purely static and do not borrow vocabulary from other languages.
Statement II: Language contact often leads to linguistic borrowing and the creation of bilingual communities.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

86. Which of the following is the most appropriate description of 'Folk Religion' in a regional context?
(A) It relies strictly on canonical texts authorized by a centralized institution.
(B) Local beliefs, oral myths, and rituals addressing immediate life concerns
(C) It is entirely devoid of rituals and magic.
(D) It is an atheistic philosophy practiced by tribal elders.

87. Consider the following elements of a typical tribal economy:
1. Subsistence production
2. Profit maximization motive
3. Reciprocity and gift exchange
4. Communal labor (e.g., harvesting together)
5. Highly developed speculative stock markets
Which of the above statements are correct?
(A) 1, 3, and 4
(B) 1, 2, 3, and 4

(C) 2, 4, and 5
(D) 1, 3, 4, and 5

88. A regional development officer insists that a tribal group must abandon their traditional round mud houses and build square concrete houses, ignoring the climatic suitability and social structure embedded in the traditional design. This behavior is a practical example of:
(A) Ethnocentrism
(B) Cultural Relativism
(C) Cultural Diffusion
(D) Structural Functionalism

89. Which statement correctly identifies a feature of regional 'Yatras' (processions/pilgrimages)?
(A) They are strictly private, individual affairs conducted in silence.
(B) They serve as mobile arenas for cultural expression, bringing together distinct communities.
(C) They explicitly forbid the participation of women and children.
(D) They are purely economic ventures with no religious undertones.

90. Read the following case study and answer the question that follows.
The Dongria Kondh tribe of Odisha strongly opposed the bauxite mining in the Niyamgiri hills, asserting that the hills were the sacred abode of their deity, Niyam Raja.
Based on the case, which aspect of tribal structure is most prominently highlighted?
(A) The strict separation of economy and religion
(B) The profound integration of ecological habitat with religious and cultural identity
(C) The desire to adopt modern mining technologies
(D) The lack of social cohesion in addressing external threats

91. The term 'Cultural Diffusion' refers to:
(A) The isolation of a culture from all external contacts
(B) The spread of cultural beliefs and social activities from one group to another
(C) The biological transmission of cultural traits
(D) The spontaneous generation of similar cultural traits in isolated areas

92. Which of the following is an exception to the traditional modes of acquiring a mate in Indian tribal societies?
(A) Marriage by capture
(B) Marriage by elopement
(C) Marriage by online matrimonial portals
(D) Marriage by service (serving the bride's family)

93. Read the following statements and select the correct option.
Assertion (A): Traditional tribal art, such as painting and carving, is rarely created simply for "art's sake".
Reason (R): Tribal art is functionally embedded in religious rituals, myth-telling, and social utility.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

94. The practice of 'Jhuming' is associated with which aspect of tribal life?
(A) Marriage rituals
(B) Economical structure (agriculture)
(C) Mortuary rites
(D) Youth dormitory initiation

95. Identify the incorrect statement regarding the behavioral norms of tribal communities.
(A) Respect for elders and traditional authorities is highly emphasized.
(B) Social deviance is often checked through community ridicule or fear of supernatural punishment.
(C) Hospitality and sharing are core behavioral values.
(D) Behavioral norms are rigidly documented in extensive constitutional texts.

96. Match the social practice in List I with the corresponding definition in List II.
List I: (Social Practice)
P. Levirate
Q. Sororate
R. Couvade
S. Teknonymy
List II: (Definition)

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112. Identify the correct pair regarding elements of religious structure.
(A) Animatism - Belief in a generalized, impersonal supernatural power (like Mana)
(B) Theism - Belief in impersonal supernatural forces
(C) Polytheism - Belief in a single, universal god
(D) Atheism - Worship of animal spirits

113. The imposition of modern state forestry laws limiting access to timber often has what direct socio-cultural effect on tribes?
(A) Disruption of traditional housing construction and ritualistic woodcraft
(B) Immediate adoption of deep-sea fishing
(C) Complete eradication of internal community disputes
(D) Shift from patrilineal to matrilineal social structure

114. Consider the following statements about 'Bride Price' in tribal customs:
1. It is an amount paid by the groom's family to the bride's family.
2. It compensates the bride's family for the loss of her economic labor.
3. It symbolizes the formalization of the marriage alliance.
4. It is culturally equivalent to the modern dowry system where the bride pays.

Which of the above statements are correct?
(A) 1, 3, and 4
(B) 1, 2, and 4
(C) 1, 2, and 3
(D) 2, 3, and 4

115. Read the following statements and select the correct option.
Statement I: In tribal economies, the concept of 'market' traditionally functions more as a social gathering than purely a place for profit-driven commercial exchange.
Statement II: Weekly Haats (markets) serve as vital communication hubs for scattered tribal hamlets.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

116. Which of the following is the most appropriate definition of a 'Clan' in tribal social structure?
(A) A group of unrelated individuals living in the same village territory
(B) A modern political party formed by tribal youth for regional advocacy
(C) A temporary economic cooperative formed for seasonal crop harvesting
(D) A unilineal descent group claiming origin from a common ancestor

117. Consider the following characteristics of traditional tribal art and cultural structure:
1. It is heavily stylized and symbolic.
2. It is often created communally rather than individually.
3. It utilizes natural dyes and locally sourced materials.
4. It relies heavily on digital media for transmission.
5. It is deeply integrated with religious and magical beliefs.

Which of the above statements are correct?
(A) 1, 2, 3, and 5
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 4, and 5

118. When analyzing behavioral customs, the practice of a newly married couple setting up their own independent household away from both sets of parents is termed:
(A) Patrilocal residence
(B) Matrilocal residence
(C) Neolocal residence
(D) Avunculocal residence

119. Which statement correctly identifies the purpose of 'Initiation Rites' in tribal behavioral structures?
(A) They are conducted strictly to punish juvenile delinquency.
(B) They formally mark the transition of youth into adulthood, imparting necessary cultural knowledge and social responsibilities.
(C) They are medical procedures to cure physical illnesses.
(D) They mark the retirement of elders from the village council.

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(C) It refers to the hoarding of resources by the tribal chief.
(D) It is an economic system heavily reliant on global exports.

105. Read the following case study and answer the question that follows.
In a particular regional area, the annual Mela involves diverse communities. The artisans sell crafts, farmers sell produce, youth participate in traditional sports, and priests conduct rituals.
Based on the case, what is the primary function of the Mela?
(A) It functions as an integrated socio-economic and cultural institution reinforcing regional identity.
(B) It serves strictly as an economic market devoid of social functions.
(C) It isolates different occupational groups from each other.
(D) It acts solely as a religious pilgrimage site.

106. The concept of 'Culture Shock' experienced by individuals moving into unfamiliar regional areas is best defined as:
(A) The physical illness caused by eating different regional foods
(B) Psychological disorientation and anxiety caused by experiencing a different cultural environment
(C) The rapid adoption of new cultural traits
(D) The biological adaptation to a new climate

107. Which of the following is an exception to the typical roles of a tribal Shaman?
(A) Acting as a medium between the human and spirit worlds
(B) Prescribing traditional herbal remedies
(C) Serving as the formal political head of the state legislative assembly
(D) Conducting rituals to cure illnesses or ensure a good harvest

108. Read the following statements and select the correct option.
Assertion (A): The social structure of many tribal groups is considered relatively egalitarian compared to caste-based societies.
Reason (R): Tribal societies typically lack the rigid, hierarchical purity-pollution-based occupational stratification found in the caste system.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

109. The 'Bhagoria' festival, associated with agricultural harvesting and youth matchmaking, is a cultural feature of the:
(A) Bhils
(B) Khasis
(C) Todas
(D) Jarawas

110. Identify the incorrect statement regarding the housing and living style of tribal communities.
(A) Settlement patterns are heavily influenced by topography and water sources.
(B) Houses are often constructed through reciprocal community labor.
(C) Traditional tribal architecture relies heavily on energy-intensive modern materials like steel and glass.
(D) Courtyards often serve as spaces for processing agricultural produce and socializing.

111. Match the cultural concept in List I with the corresponding description in List II.
List I: (Concept)
P. Folklore
Q. Myth
R. Legend
S. Proverb
List II: (Description)
1. A concise, traditional saying expressing a perceived truth
2. A traditional story explaining natural or social phenomena, often involving deities
3. A traditional story sometimes popularly regarded as historical but unauthenticated
4. The traditional beliefs, customs, and stories of a community, passed through the generations by word of mouth
(A) P-4, Q-2, R-3, S-1
(B) P-2, Q-4, R-1, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-1, Q-2, R-3, S-4

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1. A practice where the husband simulates the pains of childbirth
2. Referring to parents by the name of their child (e.g., "Father of Ram")
3. A widow marrying her deceased husband's brother
4. A widower marrying his deceased wife's sister

(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-1, Q-2, R-3, S-4

97. Identify the correct pair representing a cultural concept and its meaning.
(A) Taboo - A socially encouraged behavior
(B) Magic - A secular, scientific procedure
(C) Rite of Passage - A ritual marking a person's transition from one status to another
(D) Myth - A verified historical account

98. Deforestation in tribal areas primarily causes which socio-economic effect?
(A) Loss of livelihood, forced migration, and erosion of forest-based cultural practices
(B) Increase in the availability of Minor Forest Produce
(C) Strengthening of the traditional shifting cultivation cycle
(D) Immediate elevation in the social status of tribal women

99. Consider the following statements about regional festivals:
1. They reinforce community solidarity.
2. They synchronize social life with agricultural and climatic cycles.
3. They provide a space for folk performances and oral storytelling.
4. They strictly prohibit interactions between different castes or tribes.

Which of the above statements are correct?
(A) 1, 2, and 4
(B) 1, 2, and 3
(C) 2, 3, and 4
(D) 1, 3, and 4

100. Read the following statements and select the correct option.
Statement I: Tribal societies generally lack complex political institutions like a state, relying instead on kinship and elder councils.
Statement II: This lack of a formal state structure means tribal societies exist in a state of constant anarchy and violence.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

101. Which term best describes a social structure where descent is traced exclusively through the female line?
(A) Patrilineal
(B) Matrilineal
(C) Bilateral
(D) Ambilineal

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102. Consider the following characteristics of customary laws in tribal areas:
1. Restorative justice is preferred over retributive justice.
2. Laws are transmitted orally across generations.
3. The community council (e.g., Panchayat) acts as the adjudicator.
4. Capital punishment is the most common penalty for minor theft.
5. Supernatural oaths and ordeals are sometimes used for truth-finding.

Which of the above statements are correct?
(A) 1, 2, 3, and 5
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 4, and 5

103. If a tribal group adopts the language, dress, and religious practices of a neighboring dominant regional society while entirely losing its own cultural traits, this process is known as:
(A) Assimilation
(B) Integration
(C) Marginalization
(D) Separation

104. Which of the following statements correctly describes the economic concept of 'Reciprocity' in tribal societies?
(A) It involves the strict exchange of goods using a standardized currency.
(B) Non-market exchange of goods based on social obligations and relationships

120. Read the following case study and answer the question that follows.
The Chenchu tribe historically relied on hunting and gathering in the Nallamala forests. With forest conservation policies restricting hunting, many have transitioned to collecting non-timber forest produce (NTFP) or wage labor.
What does this case illustrate regarding tribal economic structures?
(A) Complete resistance to any form of economic adaptation
(B) Economic adaptation and transformation induced by external state policies
(C) The inherent superiority of wage labor over traditional foraging
(D) The rapid industrialization of primitive economies

121. The term 'Material Culture' in the study of regional areas refers strictly to:
(A) The intangible beliefs and values of a society
(B) Physical objects and spaces that people use to define their culture
(C) The oral language and dialects spoken
(D) The spiritual rituals performed during festivals

122. Which of the following is an exception to the typical roles of traditional tribal youth dormitories (like Dhumkuria or Ghotul)?
(A) Training in traditional music and dance
(B) Preparation for competitive civil service examinations
(C) Transmission of folk tales and myths
(D) Socialization and instilling community discipline

123. Read the following statements and select the correct option.
Assertion (A): Linguistic diversity is a hallmark of India's tribal and regional cultural landscape.
Reason (R): Geographical isolation and distinct evolutionary histories of different communities have fostered unique languages and dialects.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

124. The traditional practice of 'Apong' consumption, a culturally significant fermented rice/millet beverage, is deeply rooted in the food habits of tribes in:
(A) Gujarat and Rajasthan
(B) Kerala and Tamil Nadu
(C) Punjab and Haryana
(D) Arunachal Pradesh and Assam

125. Identify the incorrect statement regarding the social structure of the family in tribal communities.
(A) The family is the basic unit of economic production and consumption.
(B) Kinship ties are generally weak and play no role in social organization.
(C) Joint or extended families are common, especially in agricultural tribes.
(D) The family is the primary agency of socialization.

126. Match the tribe in List I with the corresponding traditional occupation or economy in List II.
List I: (Tribe)
P. Toda
Q. Birhor
R. Koya
S. Bhotia
List II: (Traditional Occupation/Economy)
1. Pastoralism (Buffalo herding)
2. Transhumance (Seasonal migration with herds)
3. Hunting and Gathering (Rope making)
4. Settled Agriculture
(A) P-1, Q-3, R-4, S-2
(B) P-3, Q-1, R-2, S-4
(C) P-1, Q-4, R-3, S-2
(D) P-2, Q-3, R-4, S-1

127. Identify the correct pair regarding tribal marriage practices.
(A) Monogamy - One individual having multiple spouses simultaneously
(B) Polygamy - An umbrella term for multiple spouses (includes polygyny and polyandry)
(C) Hypergamy - Marrying a person of a lower social status
(D) Hypogamy - Marrying a person of a higher social status

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training.
4. They act as diviners to find the causes of misfortune.

Which of the above statements are correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

145. Read the following statements and select the correct option.
Statement I: Social structure refers to the patterned social arrangements in society that are both emergent from and determinant of the actions of the individuals.
Statement II: In tribal societies, kinship forms the primary basis of this social structure.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

146. Which of the following best explains the concept of a 'Cultural Universal'?
(A) A cultural trait found in absolutely every known human society, such as language or family structures
(B) A specific tool used only by one isolated tribe
(C) A language artificially created to unite all tribes
(D) The phenomenon where a culture rejects all external influence

147. Consider the following behavioral norms surrounding 'Taboos' in tribal societies:
1. They are strong social prohibitions relating to any area of human activity.
2. Breaking a taboo is often believed to bring supernatural punishment.
3. Incest is a universally common taboo.
4. Dietary restrictions during pregnancy are forms of taboos.
5. Taboos are easily and casually broken without consequence.

Which of the above statements are correct?
(A) 1, 2, 3, and 4
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 4, and 5

148. The introduction of a modern capitalist market economy into a regional area heavily reliant on a traditional barter system is likely to result in:
(A) The commodification of labor and traditional crafts, altering the economic structure
(B) The immediate dissolution of all religious beliefs
(C) The total reinforcement of egalitarian wealth distribution
(D) A return to pure hunting-gathering living styles

149. Which statement correctly identifies a feature of tribal kinship terminologies?
(A) They only recognize biological mothers and fathers, ignoring extended kin.
(B) Classificatory kinship systems often group different relatives under a single term (e.g., father and father's brother).
(C) They are completely devoid of terms distinguishing gender.
(D) They adopt English kinship terms exclusively.

150. Read the following case study and answer the question that follows.
The Apatani tribe of Arunachal Pradesh practices a unique form of sustainable wet rice cultivation integrated with pisciculture (fish farming) without the use of farm animals or modern machines.
What does this highlight about their cultural-ecological structure?
(A) Their inability to adopt efficient farming methods
(B) A highly evolved, environment-specific traditional knowledge system maximizing resource efficiency
(C) Complete reliance on external technological aid
(D) A living style disconnected from their natural geography

151. Which term describes the traditional unwritten codes of behavior that govern a tribal society and have the binding force of law?
(A) Statutory Law
(B) Customary Law
(C) International Law
(D) Constitutional Law

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136. The term 'Cultural Ecology' is best defined as:
(A) The study of societies adapting to local environments through culture
(B) The destruction of local ecology by cultural practices
(C) The replacement of natural habitats with urban cultural centers
(D) The belief that culture is entirely independent of environmental constraints

137. Which of the following is NOT a typical reason for the celebration of tribal festivals?
(A) Marking the transitions in the agricultural cycle
(B) Appeasing ancestral spirits and local deities
(C) Reinforcing social solidarity and kinship ties
(D) Commemorating global political events

138. Read the following statements and select the correct option.
Assertion (A): Magic and religion often coexist in the cultural structure of tribal communities.
Reason (R): While religion is often used to supplicate and appease higher powers, magic is used practically to control specific outcomes (e.g., curing snakebites).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

139. The 'Medaram Jatara' is one of the largest tribal festivals in India, deeply rooted in the cultural structure of which tribe?
(A) Koya
(B) Bhil
(C) Mizo
(D) Warli

140. Identify the incorrect statement regarding the traditional economic structure of hunting and gathering tribes.
(A) They generally have highly mobile living styles.
(B) They possess profound traditional ecological knowledge of flora and fauna.
(C) Division of labor is largely based on gender and age.
(D) They possess complex social stratification and vast accumulations of personal wealth.

141. Match the term related to living style in List I with its corresponding meaning in List II.
List I: (Term related to Living Style)
P. Nomadic
Q. Semi-nomadic
R. Sedentary
S. Transhumant
List II: (Meaning)
1. Remaining in one place permanently
2. Moving continuously without a fixed pattern
3. Seasonal movement between fixed locations (often for pasture)
4. Moving periodically but maintaining a base camp
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

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142. Identify the correct pair regarding regional traditions.
(A) Baul tradition - A mystic musical tradition of Bengal
(B) Yakshagana - A classical dance form strictly of North India
(C) Lavani - A traditional martial art of Kerala
(D) Theyyam - A harvest festival of Punjab

143. Which of the following is a primary cause for the loss of traditional tribal food habits?
(A) The inherent lack of nutritional value in traditional diets
(B) Integration into the Public Distribution System (PDS) supplying non-native grains
(C) The biological inability to digest traditional foods in the modern era
(D) Strict government bans on all traditional cooking methods

144. Consider the following statements about 'Shamanism':
1. A Shaman enters a trance state to communicate with spirits.
2. They play a crucial role in traditional medical systems.
3. Shamanic knowledge is usually acquired through rigorous scientific university

128. What is the socio-cultural effect of the introduction of formal state education in regional tribal languages?
(A) It bridges the gap between home and school while aiding cognitive development.
(B) It drastically reduces literacy rates among tribal youth.
(C) It isolates tribes entirely from global knowledge systems.
(D) It causes the immediate extinction of the regional language.

129. Consider the following statements about the 'Sacred' and the 'Profane' in tribal culture:
1. The sacred refers to elements of life set apart, inspiring awe and reverence.
2. The profane refers to everyday, secular activities.
3. In tribal societies, the boundary between the sacred and profane is often fluid and overlapping.
4. Agricultural activities are purely profane and never involve sacred rituals.

Which of the above statements are correct?
(A) 1, 2, and 4
(B) 1, 2, and 3
(C) 1, 3, and 4
(D) 2, 3, and 4

130. Read the following statements and select the correct option.
Statement I: Tribal dances are universally uniform across the Indian subcontinent.
Statement II: Regional ecology, such as hills, plains, or forests, heavily influences the rhythm, costumes, and themes of tribal dances.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

131. The anthropological concept of 'Animism' was most famously defined and elaborated by:
(A) E.B. Tylor
(B) Bronislaw Malinowski
(C) Claude Lévi-Strauss
(D) Franz Boas

132. Consider the following statements regarding the cultural importance of 'Food' in tribal societies:
1. It is a marker of ethnic identity.
2. Commensality (eating together) establishes and reinforces social boundaries.
3. Certain foods are subjected to strict religious taboos.
4. Traditional food preservation techniques rely heavily on modern chemical preservatives.
5. Feasts are integral to rites of passage and redistribution of wealth.

Which of the above statements are correct?
(A) 1, 2, 3, and 5
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 4, and 5

133. If an indigenous group utilizes specific rhythmic drum beats not just for music, but to transmit messages across forested valleys, this indicates that their cultural structure is:
(A) Lacking in verbal communication skills
(B) Highly integrated, where art (music) serves a functional, communicative purpose
(C) Purely aesthetic with no practical utility
(D) Dependent entirely on modern telecommunications

134. Which statement correctly describes the function of a 'Panchayat' or traditional village council in tribal social structure?
(A) It manages international trade agreements.
(B) It resolves internal disputes, regulates resource use, and enforces customary law.
(C) It is a temporary body formed only during religious festivals.
(D) It actively seeks to dismantle the clan structure.

135. Read the following case study and answer the question that follows.
In the Santhal community, the 'Majhi' is the village headman who oversees secular affairs, while the 'Naike' is the village priest responsible for religious rituals.
What does this indicate about their social structure?
(A) A clear institutional differentiation of roles and division of socio-religious labor
(B) A complete merger of religious and political authority in a single despotic leader
(C) The absence of any leadership or authority
(D) The transition from an egalitarian society to a capitalist one

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152. Identify the incorrect pair regarding regional festivals and their state.
(A) Bonalu - Himachal Pradesh
(B) Hornbill - Nagaland
(C) Chapchar Kut - Mizoram
(D) Wangala - Meghalaya

153. What is the traditional primary function of a 'Ghotul' among the Muria Gonds?
(A) A modern hospital
(B) Aized grain storage facility
(C) A youth dormitory for socialization and education
(D) A prison for lawbreakers

154. Read the following statements and select the correct option.
Statement I: Material culture changes more rapidly than non-material culture.
Statement II: This discrepancy in the rate of change leads to a phenomenon known as Cultural Lag.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

155. Which of the following statements is correct regarding the concept of 'Assimilation'?
(A) A minority group completely adopting the culture of the dominant group
(B) It involves maintaining one's own cultural identity while living in a new society.
(C) It refers to a society containing multiple distinct cultures coexisting equally.
(D) It is the physical separation of two cultural groups.

156. A researcher wants to understand the deep-rooted behavioral norms and values of a regional community without projecting their own cultural biases. The most appropriate methodological competency involves applying:
(A) Cultural Relativism
(B) Ethnocentrism
(C) Assimilation policies
(D) Xenophobia

157. Which is the most appropriate description of a 'Revitalization Movement' in a tribal context?
(A) A deliberate, organized effort by members of a society to construct a more satisfying culture
(B) A violent conquest of a neighboring tribe
(C) The passive acceptance of foreign colonial rule
(D) The government-sponsored promotion of tribal tourism

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158. The phenomenon of rural-urban migration among tribal youth primarily causes which effect on their native cultural structure?
(A) Cultural alienation and erosion of oral linguistic traditions
(B) Strengthening of traditional agricultural rituals
(C) Immediate revival of the youth dormitory system
(D) Reinforcement of endogamous marriage rules

159. Which of the following is NOT an aspect of the 'Living Style' of traditional tribal societies?
(A) Vernacular architecture utilizing natural materials
(B) Daily life synchronized with solar and lunar cycles
(C) Communal participation in daily labor and resource gathering
(D) High dependency on highly processed, mass-manufactured goods

160. If a tribe strictly prohibits marrying within the same totemic clan because they consider themselves children of the same totemic ancestor, this practice is an application of:
(A) Clan endogamy
(B) Hypergamy
(C) Polygamy
(D) Clan exogamy

161. In sociology and anthropology, the term 'Kinship' is defined as:
(A) A web of social relationships based on blood or marriage within a society
(B) A strictly economic partnership between two individuals in a marketplace
(C) A formal political party structure governing tribal regional territories
(D) A geographic region inhabited by a specific ethnic group or local tribe

(B) North-Eastern Belt - Naga, Mizo, Kuki
(C) Southern Belt - Toda, Kurumba, Chenchu
(D) Western Island Belt - Jarawa, Sentinelese, Onge

183. The traditional tribal practice of communal hunting is often celebrated during the festival of:
(A) Phaguna / Phagu
(B) Diwali
(C) Christmas
(D) Eid

184. Read the following statements and select the correct option.
Statement I: Regional cultures are entirely immune to the forces of globalization.
Statement II: Mass media and the internet are significantly altering the living styles, behavioral norms, and aspirations of regional youth.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

185. Which statement is correct regarding the 'Dormitory System' in tribal societies?
(A) An indigenous educational institution ensuring the transmission of cultural values
(B) It exists solely to exploit child labor.
(C) It is a modern invention introduced by colonial administrators.
(D) It strictly segregates youth from any social activities.

186. When addressing the declining health structures in tribal areas, a competent policy approach must:
(A) Integrate modern healthcare with local ethnomedical beliefs and cultural practices
(B) Entirely ban all traditional healers
(C) Force tribal populations to migrate to large urban hospitals
(D) Ignore local diets and impose a universal urban diet plan

187. What is the most appropriate definition of 'Ethnomedicine' in regional cultural structures?
(A) Traditional medicine based on bioactive compounds practiced by various ethnic groups
(B) Medicine manufactured exclusively in large pharmaceutical factories
(C) The complete rejection of all medical treatment
(D) Veterinary medicine for tribal livestock

188. Industrial mining in tribal heartlands primarily causes:
(A) Environmental degradation, displacement, and loss of sacred cultural sites
(B) The preservation and enrichment of local folklore
(C) Immediate improvement in the purity of local water sources
(D) The expansion of traditional shifting cultivation lands

189. Which of the following is an exception to the elements that define a 'Cultural Region'?
(A) Shared language or dialect
(B) Similar historical traditions and customs
(C) Uniform genetic biological traits
(D) Common material culture and living styles

190. When a tribe adopts modern democratic electoral politics but continues to vote strictly along traditional clan lines, it is an application of:
(A) The adaptation of traditional social structures to modern political institutions
(B) Complete cultural assimilation
(C) The total breakdown of clan loyalty
(D) The eradication of tribal identity

191. The term 'Endogamy' refers to the custom of:
(A) Marrying within one's own specific social group, clan, or tribe
(B) Marrying outside one's own social group
(C) Having multiple wives
(D) Remaining unmarried for religious reasons

192. Identify the incorrect pair regarding anthropological study methods.
(A) Acculturation - The complete biological extinction of a race
(B) Ethnocentrism - Judging other cultures by one's own cultural standards
(C) Cultural Relativism - Understanding a culture on its own terms
(D) Enculturation - The process by which an individual learns their own culture

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(C) A strictly religious pilgrimage
(D) A tribal hunting technique

172. Identify the incorrect pair regarding tribal economic activities and tribes.
(A) Kotas - Artisan work/Pottery
(B) Todas - Pastoralism
(C) Onges - Deep underground coal mining
(D) Chenchus - Foraging/Hunting-gathering

173. The 'Wangala' festival, a post-harvest festival honoring the sun god, is a prominent cultural feature of the:
(A) Garos
(B) Khasis
(C) Bhils
(D) Santhals

174. Read the following statements and select the correct option.
Statement I: Syncretism involves the blending of different religious or cultural beliefs.
Statement II: The adoption of Hindu deities into tribal pantheons while maintaining indigenous rituals is an example of syncretism.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

175. Which statement correctly describes the cultural structure of a 'Patriarchy'?
(A) A social system in which men hold primary power and predominate in leadership roles
(B) A social system where descent is traced through the mother.
(C) A system of perfectly equal gender representation in all fields.
(D) A society ruled exclusively by elders, regardless of gender.

176. To accurately document the oral history of a tribal language area, an ethnographer's core competency must include:
(A) Proficiency in the regional language and understanding of contextual cultural metaphors
(B) The ability to translate local myths into Western scientific terminology only
(C) The power to enforce standard grammar rules on the community
(D) The ability to disregard supernatural elements in stories

177. Which of the following is the most appropriate indicator of the 'vitality' of a regional language?
(A) Active use by the youth and transmission to the next generation
(B) It is preserved in a museum.
(C) It has an extensive, centuries-old written script but no living speakers.
(D) It is only used in formal religious chants by priests.

178. The heavy reliance on rain-fed agriculture in tribal economic structures often causes what cultural effect?
(A) The proliferation of elaborate rain-making rituals and deities associated with weather
(B) The complete secularization of agricultural practices
(C) The abandonment of agriculture for industrial labor
(D) A strictly atheistic worldview

179. Which of the following is NOT typically a part of the traditional socio-political structure of a tribal village?
(A) The village headman
(B) The council of elders
(C) The formal state-appointed police inspector
(D) The village priest or shaman

180. The practice where a tribal group burns a patch of forest, cultivates it for a few years, and then leaves it fallow to regenerate is an application of:
(A) Shifting cultivation (Swidden agriculture)
(B) Intensive mechanized farming
(C) Commercial plantation agriculture
(D) Hydroponics

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181. In the context of religious structure, 'Totem' is defined as:
(A) A natural object or animal believed by a society to have spiritual significance
(B) An evil spirit that causes diseases
(C) A modern architectural monument
(D) A sacred text written on palm leaves

182. Identify the incorrect pair regarding tribal regions in India.
(A) Central Tribal Belt - Santhal, Munda, Oraon

162. Identify the incorrect pair regarding types of families in social structures.
(A) Patrilocal Family - A family where the husband moves to the wife's village
(B) Nuclear Family - Parents and their unmarried children
(C) Extended Family - Multiple generations living together or closely affiliated
(D) Matrifocal Family - A family structure centered on the mother and her children

163. The supreme deity of the Santhals, closely associated with the sun, is known as:
(A) Marang Buru
(B) Singbonga
(C) Dharmesh
(D) Donyi-Polo

164. Read the following statements and select the correct option.
Statement I: In patrilineal societies, property and social status are passed down through the male line.
Statement II: In such societies, women generally have absolute control over ancestral land and major economic decisions.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

165. Which of the following statements correctly identifies the role of 'Folklore' in a regional culture?
(A) It acts as a mirror of culture, reflecting societal values, struggles, and historical memories.
(B) It is solely meant for entertaining children.
(C) It is always a scientifically accurate historical record.
(D) It actively discourages social cohesion.

166. A development worker must design an economic intervention for a tribal group that practices communal land ownership. The most competent approach is to:
(A) Design cooperative models that align with their traditional communal ethos
(B) Immediately privatize the land to encourage individual competition
(C) Confiscate the land and move them to urban factories
(D) Introduce heavy taxation on communal lands

167. Which of the following is the most appropriate reason why traditional ecological knowledge (TEK) is important?
(A) It offers sustainable resource management strategies adapted over centuries to specific local environments.
(B) It provides historical trivia with no modern application.
(C) It proves that primitive societies were mathematically advanced.
(D) It replaces the need for modern meteorological sciences.

168. The rapid introduction of a cash-based market economy in a traditionally egalitarian tribal society primarily causes:
(A) The emergence of economic stratification and wealth inequalities
(B) The immediate eradication of poverty
(C) A return to the barter system
(D) Strengthening of communal resource sharing

169. Which of the following is an exception to the characteristics of a 'Folk Society' as defined by Robert Redfield?
(A) Small, isolated, and non-literate
(B) Highly heterogeneous and secular
(C) Strong sense of group solidarity
(D) Behavior is highly traditional and spontaneous

170. The concept of 'Sanskritization' applied to tribal cultures illustrates the application of:
(A) Cultural diffusion and upward social mobility through imitation of dominant groups
(B) Downward social mobility
(C) The biological evolution of language
(D) The complete isolation of a tribal group

171. The 'Jajmani System', significant in the traditional economic structure of regional India, is defined as:
(A) A reciprocal socio-economic arrangement for the exchange of goods and services
(B) A modern banking system for rural areas

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193. The concept of 'Mana' in tribal religious structure refers to:
(A) An impersonal supernatural force or power that may be concentrated in objects or persons
(B) A specific god of rain
(C) The underworld where ancestors reside
(D) A traditional agricultural tool

194. Read the following statements and select the correct option.
Statement I: Tribal societies possess no formal mechanisms for social control.
Statement II: Social control in tribal societies is often maintained informally through customs, taboos, public opinion, and fear of supernatural sanctions.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

195. Which statement correctly highlights the role of 'Women' in traditional tribal economies?
(A) They play a central role in agriculture, gathering forest produce, and managing household economies.
(B) They are completely excluded from all agricultural activities.
(C) They are confined strictly to indoor domestic work and never venture into forests.
(D) They possess all formal political leadership roles.

196. A researcher studying the dietary shifts in a regional area notes a high incidence of modern lifestyle diseases. A competent analysis would attribute this to:
(A) The transition from diverse, locally sourced traditional diets to highly processed, market-dependent diets
(B) A sudden genetic mutation
(C) The practice of traditional shamanic healing
(D) The overconsumption of wild medicinal herbs

197. Which is the most appropriate description of 'Cultural Imperialism'?
(A) The imposition by a dominant community of aspects of its own culture onto another
(B) The peaceful exchange of recipes between two tribes
(C) The biological hybridization of plants
(D) A completely isolated tribal economy

198. The imposition of unfamiliar, dominant-language education on tribal children primarily causes:
(A) Linguistic alienation, high dropout rates, and a disconnect from cultural heritage
(B) Immediate cognitive enhancement and high academic success
(C) The strengthening of traditional oral myths
(D) Faster learning of traditional agricultural skills

199. Which of the following is NOT an example of a traditional tribal musical instrument?
(A) Electronic synthesizer
(B) Dhol
(C) Mandar
(D) Flute

200. The concept of 'Jhum' cultivation relies on the ecological principle of:
(A) Natural regeneration of soil fertility during long fallow periods
(B) Permanent soil fertilization using artificial chemicals
(C) Deep plowing using heavy machinery
(D) Cultivation in completely arid desert environments

201. The cultural concept of a 'Rite of Passage' was popularized by which anthropologist?
(A) Arnold van Gennep
(B) Karl Marx
(C) Max Weber
(D) Sigmund Freud

202. Identify the incorrect pair regarding tribal deities.
(A) Singbonga - Santhal
(B) Marang Buru - Munda
(C) Donyi-Polo - Tani tribes (Arunachal Pradesh)
(D) Lord Jagannath - Exclusively an imported European deity

203. The traditional tribal market (Haat) serves primarily as:
(A) A nexus for economic exchange, social

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interaction, and dissemination of information
(B) A modern stock exchange
(C) A military training ground
(D) A strictly religious temple site

204. Read the following statements and select the correct option.
Statement I: Tribal customary laws are entirely static and never evolve.
Statement II: Customary laws adapt over time in response to new socio-economic challenges, though often slower than formal statutory laws.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

205. Which statement is correct regarding the 'Khasi' tribe's social structure?
(A) Descent is traced through the mother, and the youngest daughter inherits the ancestral property.
(B) It is the most rigidly patriarchal society in India.
(C) Women are prohibited from owning any land.
(D) Marriage is strictly endogamous within the same clan.

206. A social worker aims to promote maternal health in a tribal region. A culturally competent strategy would:
(A) Train traditional birth attendants in modern hygienic practices while respecting their cultural role
(B) Ignore traditional birth attendants (Dais) entirely
(C) Force all women to travel 100 kilometers to an urban hospital for minor checkups
(D) Ban all traditional postnatal dietary practices without assessment

207. Which of the following is the most appropriate characteristic of 'Oral Traditions'?
(A) They are dynamic, adapting to the context while preserving core cultural themes.
(B) They are fixed, unchangeable, and rigidly memorized without any variation.
(C) They are considered legally binding documents in modern international courts.
(D) They rely entirely on written alphabets.

208. The commercialization and patenting of traditional tribal medicinal knowledge by external corporations often causes:
(A) Biopiracy and the exploitation of indigenous intellectual property
(B) The enrichment of all tribal members
(C) A revival of traditional hunting
(D) The immediate end of all diseases

209. Which of the following is an exception to the traditional methods of tribal conflict resolution?
(A) Adjudication by a council of elders
(B) Imposition of a fine (compensation)
(C) Excommunication from the tribe
(D) Prolonged litigation in the Supreme Court

210. Using natural plant indicators (like the blooming of specific flowers) to determine the exact time for sowing seeds is an application of:
(A) Traditional Ecological Knowledge (TEK)
(B) Modern meteorology
(C) Astrological superstition
(D) Industrial agricultural science

211. The term 'Polyandry' in kinship structure is defined as:
(A) A woman having multiple husbands simultaneously
(B) A man having multiple wives
(C) Marriage between two people of the same gender
(D) A strict rule of marrying only one person in a lifetime

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212. Identify the incorrect pair regarding regional arts.
(A) Warli - Assam
(B) Madhubani - Bihar
(C) Patachitra - Odisha
(D) Kalamkari - Andhra Pradesh

213. The architectural style of tribal housing is predominantly influenced by:
(A) Global architectural trends like brutalism
(B) Random aesthetic choices without functional purpose
(C) Strict building codes enforced by the United Nations
(D) Local climate, topography, and available

natural resources

214. Read the following statements and select the correct option.
Statement I: Tribal cultures have a highly developed sense of individual, private ownership of natural resources like rivers and forests.
Statement II: Traditional tribal worldview usually perceives forests and rivers as communal resources or sacred entities, not individual property.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

215. Which statement correctly identifies a feature of tribal 'Festivals'?
(A) They are characterized by communal feasting, ritual sacrifices, and collective dancing.
(B) They are solemn events devoid of music or dance.
(C) They are celebrated by individuals in complete isolation.
(D) They mark the financial year-end for tribal corporations.

216. Designing educational curriculum for regional areas is most competent when it:
(A) Uses a culturally responsive pedagogy incorporating local folklore, language, and ecology
(B) Completely replaces the mother tongue with English from day one
(C) Imports urban-centric textbooks exclusively
(D) Ignores the agricultural calendar

217. Which is the most appropriate reason for the persistence of the 'Barter System' in remote tribal pockets?
(A) Lack of access to currency markets and strong social bonds of reciprocal exchange
(B) Complete ignorance of mathematics
(C) A strict religious ban on coins
(D) The high technological advancement of the community

218. The shift from a subsistence economy to a wage-labor economy often causes:
(A) Out-migration, fragmentation of joint families, and changing social hierarchies
(B) The strengthening of the traditional youth dormitories
(C) A return to traditional shifting cultivation
(D) Complete isolation from mainstream society

219. Which of the following is NOT an element of 'Non-Material Culture'?
(A) Language
(B) Traditional Weapons
(C) Norms and Values
(D) Religious Beliefs

220. The practice of offering the first harvest of the season to the local deity before consuming it is an application of:
(A) A rite of thanksgiving and acknowledging the sacredness of nature's bounty
(B) Secular economic redistribution
(C) A legal tax paid to the government
(D) A modern marketing strategy

221. 'Exogamy' is a social rule that dictates:
(A) Marriage must occur outside a specific social group, such as one's own clan.
(B) Marriage must occur within one's own clan.
(C) A person must remain unmarried.
(D) A person must marry multiple spouses.

222. Identify the incorrect pair regarding anthropological study methods.
(A) Armchair Anthropology - Conducting extensive, immersive fieldwork in remote areas
(B) Participant Observation - Actively engaging in the daily life of the studied community
(C) Ethnography - A detailed, written description of a particular culture
(D) Cultural Relativism - Avoiding ethnocentric judgments

223. What is the primary role of a 'Totem' in a tribal social structure?
(A) It acts as a symbol of unity, establishing kinship bonds and regulating marriage.
(B) It serves strictly as a decorative art piece.
(C) It is a currency used in barter trade.
(D) It is an agricultural tool for plowing.

224. Read the following statements and select the correct option.

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Statement I: Tribal arts and crafts are purely utilitarian and lack any aesthetic value.
Statement II: In tribal cultures, utility and aesthetics are usually intertwined; everyday objects are often intricately decorated with symbolic motifs.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

225. Which statement is correct about the 'Garo' tribe's social structure?
(A) It follows a matrilineal descent system where the youngest daughter (Nokma) inherits property.
(B) It is rigidly patriarchal.
(C) It strictly enforces patrilocal residence after marriage.
(D) It lacks any form of kinship organization.

226. A policymaker proposing land reforms in a tribal region demonstrates high competency by:
(A) Recognizing and legally protecting traditional community forest rights and communal ownership
(B) Imposing a uniform urban land-holding model
(C) Evicting the tribe to create a wildlife sanctuary without consultation
(D) Privatizing all sacred groves for commercial timber

227. What is the most appropriate description of a 'Yatra' in regional cultural life?
(A) A communal festive religious procession that reinforces shared cultural identity
(B) A solo meditation retreat
(C) A strict fasting ritual
(D) A formal judicial hearing

228. The penetration of global mass media into regional areas primarily causes:
(A) Cultural homogenization and the shifting of youth aspirations away from traditional styles
(B) Complete rejection of all modern technology
(C) The immediate revival of all extinct tribal languages
(D) The strengthening of the barter economy

229. Which of the following is an exception to the common features of tribal religions?
(A) Belief in an interconnectedness between humans, nature, and spirits
(B) Presence of shamans or medicine men
(C) Performance of rituals tied to the agricultural cycle
(D) Rigid adherence to a single, globally recognized holy book

230. Organizing a tribal agricultural cycle based on the lunar calendar rather than the Gregorian calendar is an application of:
(A) Indigenous cosmological knowledge
(B) Modern astrophysical science
(C) Acculturation
(D) Ethnocentrism

231. The term 'Culture' in anthropology is primarily considered:
(A) Learned, shared, and transmitted socially across generations
(B) Biologically inherited and genetic
(C) Applicable only to highly educated societies
(D) A stagnant, unchanging set of rules

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232. Identify the incorrect pair regarding tribal terminology.
(A) Jhum - Settled, mechanized agriculture in Punjab
(B) Bonga - Spirits/Deities in Santhal religion
(C) Dhumkuria - Youth dormitory of the Oraon tribe
(D) Pithora - Ritualistic painting of the Rathwas and Bhilalas

233. The traditional custom of paying a 'Bride Price' functions primarily to:
(A) Compensate the bride's kin for the loss of her productive and reproductive labor
(B) Sell women into slavery
(C) Impoverish the groom's family intentionally
(D) Discourage marriage entirely

234. Read the following statements and select the correct option.
Statement I: Tribal societies are completely egalitarian and have absolutely no forms of social differentiation.
Statement II: While generally more egalitarian than caste societies, tribal groups often have

differentiations based on age, gender, and clan status.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

235. Which statement correctly highlights the significance of 'Minor Forest Produce (MFP)' in tribal economic structure?
(A) It serves as a crucial source of subsistence, medicine, and supplementary cash income.
(B) It is completely irrelevant to modern tribal economies.
(C) Its collection is strictly banned by all tribal customs.
(D) It consists entirely of heavy timber extraction.

236. To effectively preserve a dying regional language, the most competent linguistic intervention is:
(A) Integrating it into primary education and promoting its use in local administration
(B) Recording it in an archive and banning its public use
(C) Forcing elders to learn English instead
(D) Creating an entirely new artificial language

237. What is the most appropriate definition of a 'Cultural Trait'?
(A) The smallest, basic unit of culture, such as a tool, greeting, or belief
(B) The entire complex whole of a society
(C) A geographic boundary between two tribes
(D) A biological characteristic of a race

238. The imposition of rigid state borders through historically continuous tribal lands often causes:
(A) The fracturing of kinship ties, disruption of migration, and cultural marginalization
(B) Immediate economic prosperity
(C) The strengthening of traditional chieftain authority
(D) The creation of a single global language

239. Which of the following is NOT an example of a traditional tribal 'Rite of Passage'?
(A) Birth and naming ceremonies
(B) Puberty or initiation rites
(C) Mortuary and funeral rites
(D) Signing a modern legal business contract

240. The use of traditional folk songs to spread awareness about modern healthcare (like vaccination) in regional areas is an application of:
(A) Strategic syncretism and leveraging cultural structures for social development
(B) Cultural assimilation
(C) The destruction of traditional music
(D) Ethnocentric bias

241. The concept of 'Social Structure' refers to:
(A) Enduring patterns of social relationships and norms that organize society
(B) The physical layout of a village
(C) The biological composition of a population
(D) The temporary gathering of people at a market

242. Identify the incorrect pair regarding tribal economic classifications.
(A) Horticulturalists - Relying on large-scale, highly mechanized cash-crop farming
(B) Foragers - Relying on hunting and gathering wild resources
(C) Pastoralists - Relying on the domestication and herding of animals
(D) Agriculturalists - Relying on farming with continuous use of land and labor

243. The 'Toda' tribe's living style and religious structure revolve primarily around which animal?
(A) Tiger
(B) Elephant
(C) Water Buffalo
(D) Camel

244. Read the following statements and select the correct option.
Statement I: Tribal cultures heavily rely on oral traditions to pass down their history and laws.
Statement II: The lack of a written script means tribal societies possess no complex knowledge systems.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

245. Which statement is correct about traditional tribal 'Living Styles'?

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(A) They are highly adaptive to local ecologies while prioritizing community living.
(B) They are entirely disconnected from the natural environment.
(C) They prioritize extreme individualism and isolated living.
(D) They rely exclusively on imported building materials.

246. To resolve conflicts over forest land usage between the state and tribal communities, the most competent legal framework currently applied in India is:
(A) The Forest Rights Act (FRA), 2006, which recognizes traditional community rights
(B) The Indian Penal Code
(C) The Wildlife Protection Act solely
(D) The Corporate Land Acquisition Act

247. What is the most appropriate description of 'Cultural Relativism' in ethnographic research?
(A) Methodological principle of suspending moral judgment to understand a culture
(B) Believing one's own culture is superior
(C) Forcing a tribe to change its harmful practices
(D) The belief that all cultures are identical

248. The transition of a tribal group from speaking their native dialect to speaking only the dominant regional language primarily causes:
(A) Linguistic assimilation and a significant loss of indigenous cultural heritage
(B) An increase in their traditional ecological knowledge
(C) The immediate revival of their folk arts
(D) A return to traditional religious practices

249. Which of the following is an exception to the common characteristics of a regional 'Mela' (Fair)?
(A) It provides a space for economic trade.
(B) It functions as a venue for social and matrimonial networking.
(C) It includes cultural performances and religious observances.
(D) It is heavily restricted, allowing only the uppermost castes to enter.

250. The practice of using locally fermented beverages in both sacred religious rituals and secular communal feasting demonstrates the application of:
(A) The deep integration of food habits and religious structure in tribal cultures
(B) Strict prohibition
(C) A complete separation between the sacred and the profane
(D) Modern industrial brewing techniques

Direction : Please read the following source carefully.

Anthropological studies focusing on the culture of tribal and regional languages area often begin by examining various definitions of culture. In these specific contexts, culture is defined not merely as a collection of artifacts, but as a dynamic system encompassing the entire way of life. The importance of understanding this culture lies in its ability to preserve the unique linguistic identity and ancestral heritage of the community. Researchers analyzing a regional language area observe that its defining characteristics include a strong bond with nature, oral traditions, and collective participation. The cultural framework dictates how individuals perceive their environment and interact within their ecosystem. These characteristics are essential for maintaining the continuity of the community across generations. By evaluating the importance of such cultural traits, scholars note that any disruption to these foundational characteristics leads to a dilution of the regional language area's distinct identity. Therefore, defining the culture accurately is the first critical step in appreciating the complexities of tribal societies. The intrinsic importance of these distinct characteristics ensures that the culture remains resilient against external pressures, thereby safeguarding the foundational identity of the tribal and regional language area under academic observation.

Based on the above source, attempt the following five questions.

251. Based on the source, how is culture defined in the context of tribal and regional language areas?
(A) As merely a collection of physical artifacts and tools
(B) As a dynamic system covering the whole way of life
(C) As a framework limited to basic economic

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transactions
(D) As a temporary phenomenon of seasonal social adaptation

252. What is the primary importance of understanding this culture according to the passage?
(A) To protect linguistic and ancestral heritage
(B) To introduce modern market and commercial economies
(C) To alter the natural ecosystem of the community
(D) To eliminate oral traditions and local narratives

253. Which of the following is identified as a defining characteristic of the regional language area?
(A) Reliance on official written documentation
(B) Individualistic and private resource accumulation
(C) Strong bonds with nature and oral traditions
(D) Complete isolation from various ecological systems

254. What occurs when there is a disruption to the foundational characteristics of the culture?
(A) An enhancement of general economic prosperity
(B) A rapid expansion of the surrounding ecosystem
(C) A sudden increase in physical communal artifacts
(D) Dilution of the area's distinct identity

255. What ensures that the culture remains resilient against external pressures?
(A) The immediate adoption of external characteristics
(B) The abandonment of its established dynamic systems
(C) Intrinsic value of distinct characteristics
(D) The rejection of ongoing community participation

Direction : Please read the following source carefully.

Within the culture of tribal and regional languages area, communal gatherings serve as vital mechanisms for social cohesion. An academic observation of a specific regional community highlights the integral role of festivals, yatras, and mela in their annual cycle. Festivals are not merely celebratory events; they are profound expressions of the community's ancestral narratives and agricultural milestones. During these festivals, the entire regional language area mobilizes to participate in yatras, which function as collective journeys reinforcing spatial and spiritual bonds among the participants. Similarly, the local mela acts as a multifaceted arena where social, cultural, and economical exchanges occur simultaneously. The mela provides a platform for individuals from various distinct settlements within the regional language area to converge, thereby renewing kinship ties and sharing linguistic traditions. Through the organized structure of festivals, yatras, and mela, the community actively transmits its core cultural values to the younger generation. These events encapsulate the vibrant living culture, transforming abstract traditions into tangible, participatory experiences. Consequently, studying the sequence and execution of festivals, yatras, and mela offers crucial insights into the structural integrity and communal solidarity defining the tribal and regional languages area.

Based on the above source, attempt the following five questions.

256. What vital function do communal gatherings serve in the culture of tribal and regional language areas?
(A) They serve exclusively as economic marketplaces.
(B) They act as mechanisms for social cohesion.
(C) They function to replace ancestral narratives.
(D) They act as barriers to cultural transmission.

257. How are festivals characterized within this specific regional community?
(A) As arbitrary celebratory events without meaning
(B) As events solely focused on individual achievements
(C) As phenomena disconnected from the regional language
(D) Expression of ancestry and agriculture

258. What is the primary role of yatras as described in the source?
(A) Collective journeys reinforcing social bonds
(B) Mechanisms to separate various distinct

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285. What profound influence does the religious structure have on ethical paradigms?
(A) It completely separates moral codes from daily survival strategies.
(B) It eliminates all taboos to ensure cosmic balance.
(C) It enforces taboos and moral codes governing individual actions.
(D) It dictates that ethical paradigms are arbitrary.

Direction : Please read the following source carefully.

The everyday dynamics within the culture of tribal and regional languages area are meticulously regulated by established behavior and customs. An observational study of a regional community emphasizes that behavior is not random but is strictly conditioned by ancient, unwritten customs inherited from ancestors. These customs dictate everything from greeting protocols and hospitality norms to the rites of passage that mark significant life transitions. Within this regional language area, appropriate behavior is viewed as a reflection of an individual's adherence to communal values and respect for the collective identity. Customs serve as the binding glue that ensures social conformity, minimizing interpersonal conflicts and fostering a sense of belonging. The transmission of expected behavior and customs occurs primarily through observation and active participation in community life, rather than formal education. Deviations from accepted behavior are managed through customary dispute resolution mechanisms managed by community elders. Scholars argue that understanding these specific customs is essential for interpreting the social psychology of the group. Ultimately, the preservation of traditional behavior and customs guarantees the ongoing stability and cultural distinctiveness of the tribal and regional languages area.

Based on the above source, attempt the following five questions.

286. How are behavior and customs characterized within the culture of the tribal and regional languages area?
(A) Random actions based on individual preference
(B) Temporary protocols of external institutions
(C) Flexible guidelines devoid of history
(D) Conditioned by unwritten ancestral customs

287. What is appropriate behavior viewed as reflecting within the regional language area?
(A) Individual financial and commercial success
(B) Rejection of all established ancient customs
(C) Adherence to values and collective identity

288. What function do customs serve in maintaining social dynamics?
(A) They promote aggressive competition among community members.
(B) They ensure social conformity and minimize interpersonal conflicts.
(C) They eliminate the need for rites of passage.
(D) They create deliberate interpersonal conflicts to test resilience.

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289. How is expected behavior primarily transmitted in this community?
(A) Formal and structured educational institutions
(B) Distribution of written customary manuals
(C) Rigid political and administrative campaigns
(D) Observation and participation in community life

290. Who is responsible for managing deviations from accepted behavior?
(A) Elders using dispute resolution mechanisms
(B) External and centralized legal authorities
(C) Instructors from formal educational centers
(D) Random individuals assigned during rites of passage

Direction : Please read the following source carefully.

The culture of tribal and regional languages area is best understood through the intricate intersection of its social structure and economical structure. A detailed academic review of a localized regional group reveals that these two structures are mutually reinforcing. The social structure, based on kinship and clan affiliations, directly dictates the organization of labor within the economical structure. Access to vital resources, such as land and water, is allocated not by purchasing power, but by an individual's standing within the social structure of the regional language area. Conversely, the economical structure,

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(C) By separating domestic activities from communal engagements
(D) By isolating food habits from cultural identity

Direction : Please read the following source carefully.

An in-depth analysis of the culture of tribal and regional languages area necessitates a thorough examination of its social structure. In a documented case study of a tribal community, the social structure is identified as the foundational framework that organizes interpersonal relationships and group hierarchies. This social structure operates on strict kinship lineages, determining clan affiliations and marital alliances within the regional language area. It establishes clear roles and responsibilities for every member, ensuring communal harmony and effective dispute resolution. The resilience of the community is directly attributed to the rigidity and adaptability of its social structure. Elders hold a central position within this framework, acting as custodians of the regional language and tribal jurisprudence. Furthermore, the social structure regulates the distribution of resources and dictates the protocol for collective decision-making processes. Researchers observe that changes in the external environment often test the integrity of this social structure, yet it remains the primary mechanism for maintaining social order. Understanding this social structure is paramount, as it directly influences other domains, shaping the behavioral norms and collective identity of the population within the tribal and regional languages area.

Based on the above source, attempt the following five questions.

266. What is identified as the foundational framework organizing interpersonal relationships in the tribal community?
(A) The external environment
(B) The social structure
(C) The distribution of resources
(D) The written legal code

267. On what basis does the social structure operate to determine clan affiliations?
(A) Random selection processes
(B) Strict kinship lineages
(C) Economic wealth accumulation
(D) Seasonal migratory patterns

268. What specific role do elders hold within this social structure?
(A) Custodians of language and tribal law
(B) Primary negotiators for external trade agreements
(C) Lead collectors for diverse communal food resources
(D) Active agents for dismantling strict kinship systems

269. How does the social structure contribute to the community's resource management?
(A) It encourages individual hoarding of communal resources.
(B) It limits resources to external environments.
(C) Regulates resources and collective decisions
(D) Relies entirely on external forces to allocate resources

270. According to the passage, what tests the integrity of the social structure?
(A) The adherence to behavioral norms
(B) The establishment of clan affiliations
(C) The maintenance of social order
(D) Changes in the external environment

Direction : Please read the following source carefully.

Investigating the economical structure within the culture of tribal and regional languages area reveals a system uniquely tailored to the community's geographical and social realities. A recent academic assessment of a tribal enclave demonstrates that their economical structure is predominantly agrarian, heavily supplemented by forest foraging and localized craftsmanship. Unlike modern market economies, this economical structure prioritizes communal sustenance and equitable resource distribution over individual accumulation. The exchange of goods often relies on traditional barter systems, which reinforces trust and mutual dependence among the inhabitants of the regional language area. This economical structure is deeply embedded within the broader cultural practices, where economic activities are frequently accompanied by specific rituals and communal gatherings. Labor is typically organized on a cooperative basis, reflecting the

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soil fertility declines. This economic practice necessitates a semi-nomadic living style, as communities must relocate their dwellings near active fields. Such cyclical movement influences social organization, land use patterns, and settlement duration. Consequently, the lifestyle is inherently tied to the ecological requirements of the slash-and-burn method.

9. (C) 1, 3, and 4
Tribal economic structures historically focused on non-monetary exchanges and communal resource management. Land is typically viewed as a shared asset rather than individual property, promoting social solidarity. Economic tasks, such as sowing and harvesting, are often integrated with religious rituals to ensure success. While women play a significant role in forest produce collection, barter systems remain a foundational element of traditional trade.

10. (C) Statement I is true but Statement II is false.
Bride price is a customary payment made by the groom to the bride's family, symbolizing the transfer of her labor and fertility. Unlike the dowry system, which often involves the bride's family paying the groom, bride price acknowledges the woman's economic value to her natal household. It serves to legitimize the marriage and establish a formal alliance between two distinct clans.

11. (D) It serves as the primary vehicle for transmitting oral history, cultural nuances, and ecological knowledge.
Regional languages are essential for preserving the intangible heritage of tribal groups, as most lack a written script. These dialects encapsulate generations of environmental wisdom, medicinal knowledge, and ancestral stories. By communicating in their native tongue, community members maintain a unique cultural identity and ensure that complex social values are passed down. Language thus acts as a vital bridge between history and identity.

12. (B) 1, 3, and 4
Regional fairs or Melas serve as multifaceted institutions that go beyond simple commerce. They facilitate the exchange of indigenous crafts and provide a platform for matrimonial alliances between different clans. Additionally, these events are vital for the transmission of folk music and arts to the younger generation. While religious elements exist, they also offer significant social entertainment and communal interaction.

13. (C) Totemism
Totemism involves a spiritual or mystical relationship between a social group and a specific animal or plant. The chosen totem is often considered a sacred ancestor, and its members observe strict taboos against harming or killing it. Rituals are performed to honor the totem, which serves as a symbol of group identity and social solidarity within the tribal community.

14. (D) Food preparation often utilizes locally foraged ingredients like bamboo shoots, roots, and tubers.
Traditional food habits are deeply influenced by the surrounding ecological environment. Forest-dwelling tribes rely on foraged items such as edible roots, tubers, and bamboo shoots for sustenance. These ingredients provide essential nutrition and define the unique culinary identity of the region. Communal feasting and the consumption of locally fermented beverages are also integral parts of their socio-cultural and ritual celebrations.

15. (A) 4, 2, 3, 1
Traditional agricultural rituals follow a logical sequence aligned with the crop cycle. The process begins with purifying the land to prepare for cultivation. Next, sowing festivals are held to seek divine blessings for the seeds. As the crop matures, first-fruits rituals involve offering the initial produce to deities. Finally, post-harvest festivals mark a time of thanksgiving and community celebration.

16. (B) A sacred pilgrimage or festive procession often involving a local deity
In regional cultures, a Yatra is a significant religious event that often involves a collective journey to a sacred site or a public procession of a deity. These events reinforce social bonds and offer a public display of faith and tradition. They typically integrate music, dance, and ritual offerings, serving as a primary mechanism for maintaining community religious identity.

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(A) Contemporary and modern technological advancements
(B) Complex and rigid agricultural social hierarchies
(C) Broad and formalized external political alliances
(D) Vocabulary and idiomatic expressions

278. Upon what does the stability of the cultural structure depend?
(A) Complete and total isolation of the community
(B) Intergenerational transmission by elders
(C) Elimination of all shared mythologies
(D) Rejection of traditional music

279. What does the structural framework of the culture dictate?
(A) Exclusive use of written literature over oral traditions
(B) Total and complete eradication of ceremonial events
(C) Aesthetic and symbolic daily preferences
(D) Absolute separation of arts and institutions

280. What is the inevitable result of the erosion of this cultural structure?
(A) The flourishing of distinct identities
(B) An increase in shared mythologies
(C) The strengthening of the overarching system
(D) Marginalization of the regional language

Direction : Please read the following source carefully.

A critical dimension of the culture of tribal and regional languages area is its distinct religious structure. Fieldwork conducted in a remote tribal settlement illustrates that the religious structure is fundamentally animistic, characterized by a deep reverence for natural entities and ancestral spirits. This religious structure organizes the spiritual life of the community, dictating the calendar of sacred events and the specific rituals required to maintain cosmic balance. Within the regional language area, spiritual leaders or shamans occupy pivotal roles, serving as intermediaries between the physical and spiritual realms. The religious structure mandates a series of propitiatory rites to ensure agricultural fertility and communal protection against adversities. Furthermore, this structural framework is entirely devoid of rigid, codified texts; instead, it relies on the oral recitation of sacred myths in the local regional language. The religious structure profoundly influences ethical paradigms, enforcing taboos and moral codes that govern individual actions. By analyzing the components of the religious structure, scholars can comprehend how spiritual beliefs are seamlessly integrated into the daily survival strategies and the collective psychological resilience of the tribal and regional languages area.

Based on the above source, attempt the following five questions.

281. How is the religious structure of the remote tribal settlement primarily characterized?
(A) As fundamentally animistic
(B) As heavily reliant on codified texts
(C) As purely monotheistic
(D) As completely disconnected from nature

282. What pivotal role do shamans or spiritual leaders occupy within the regional language area?
(A) Negotiators of economic trade with external groups
(B) Intermediaries between physical and spiritual realms
(C) Workers functioning solely as agricultural laborers
(D) Custodians of formalized written legal documents

283. What is the purpose of the propitiatory rites mandated by the religious structure?
(A) Expanding the regional language vocabulary
(B) Ensure agricultural fertility and protection
(C) Replacing oral recitations with rigid texts
(D) Abolishing the specific rituals of the community

284. How are sacred myths transmitted within this religious structure?
(A) Oral recitation in local regional languages
(B) Strict adherence to codified text systems
(C) Non-verbal forms of indigenous artistic expression
(D) Imported translations of foreign religious works

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(C) External migration patterns and modern foods
(D) Living style, yatras, and food

297. Why is the living style of the community inherently nomadic during certain seasons?
(A) Pattern tied to available natural food
(B) Lack of materials for permanent dwellings
(C) Avoidance of participation in sacred yatras
(D) Pressure from neighboring language areas

298. How are the seasonal movements institutionalized within the community?
(A) In the form of rigid agrarian settlements
(B) In the form of sacred yatras
(C) In the form of permanent regional boundaries
(D) In the form of modern educational structures

299. What purpose do yatras serve for younger generations?
(A) Isolate youth from indigenous food sources
(B) Learning lifestyles and food gathering
(C) Eliminate the regional language from daily use
(D) Discourage movement across the local terrain

300. What reinforces the community's ancestral connection to the landscape during yatras?
(A) The consumption of culturally significant food
(B) The abandonment of ritualistic practices
(C) The strict adherence to sedentary living styles
(D) The refusal to navigate the terrain

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which emphasizes cooperative farming and shared harvests, actively sustains the egalitarian nature of the social structure. Wealth is rarely hoarded; instead, surplus within the economical structure is redistributed through communal feasts, thereby elevating an individual's social status. This interdependent relationship ensures that economic hardship is managed collectively, preventing the fragmentation of the community. Researchers conclude that it is impossible to analyze the economical structure without comprehending the underlying social structure. Together, they form a robust dual framework that guarantees the physical and cultural survival of the tribal and regional languages area.

Based on the above source, attempt the following five questions.

291. According to the passage, how is the relationship between the social structure and the economical structure described?
(A) As completely independent
(B) As inherently contradictory
(C) As mutually reinforcing
(D) As purely accidental

292. What directly dictates the organization of labor within the economical structure?
(A) Kinship and clan-based social structure
(B) Individual purchasing power and wealth
(C) Overarching religious and ritual framework
(D) External market demands and global trade

293. How is access to vital resources like land and water allocated?
(A) Exclusively through individual purchasing power
(B) By competitive bidding within the community
(C) By random distribution during communal feasts
(D) Standing within the social structure

294. What mechanism is used to redistribute surplus wealth within the economical structure?
(A) Individual hoarding
(B) Communal feasts
(C) External trade
(D) Competitive farming

295. What is the result of the interdependent relationship between the social and economical structures?
(A) Economic hardship causes community fragmentation
(B) Hoarding of resources by local community elders
(C) Collective management of economic hardship
(D) Analysis of clan affiliations becomes impossible

Direction : Please read the following source carefully.

The everyday dynamics within the culture of tribal and regional languages area are meticulously regulated by established behavior and customs. An observational study of a regional community emphasizes that behavior is not random but is strictly conditioned by ancient, unwritten customs inherited from ancestors. These customs dictate everything from greeting protocols and hospitality norms to the rites of passage that mark significant life transitions. Within this regional language area, appropriate behavior is viewed as a reflection of an individual's adherence to communal values and respect for the collective identity. Customs serve as the binding glue that ensures social conformity, minimizing interpersonal conflicts and fostering a sense of belonging. The transmission of expected behavior and customs occurs primarily through observation and active participation in community life, rather than formal education. Deviations from accepted behavior are managed through customary dispute resolution mechanisms managed by community elders. Scholars argue that understanding these specific customs is essential for interpreting the social psychology of the group. Ultimately, the preservation of traditional behavior and customs guarantees the ongoing stability and cultural distinctiveness of the tribal and regional languages area.

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Based on the above source, attempt the following five questions.

296. What does a holistic evaluation of the culture require encompassing according to the passage?
(A) Only the nomadic living style
(B) Exclusively the gathering of indigenous food

collective ethos of the community. Analysts note that the economical structure is highly sensitive to ecological shifts, making sustainable practices an inherent necessity rather than a choice. By studying this economical structure, scholars gain vital insights into how the tribal and regional languages area maintains its self-sufficiency and economic resilience while navigating the limitations and opportunities presented by their immediate natural environment.

Based on the above source, attempt the following five questions.

271. How is the economical structure of the tribal enclave predominantly characterized?
(A) As an industrial market economy
(B) As an entirely nomadic trading network
(C) Agrarian system with forest foraging
(D) System based strictly on financial investments

272. What does the economical structure prioritize over individual accumulation?
(A) External trade expansion
(B) Communal sustenance and fair distribution
(C) Elimination of localized craftsmanship
(D) Competitive pricing of goods

273. What traditional system reinforces trust and mutual dependence among the inhabitants?
(A) The modern banking system
(B) The unilateral donation system
(C) The centralized taxation system
(D) The traditional barter system

274. How is labor typically organized within this economical structure?
(A) Cooperative basis reflecting collective ethos
(B) Organizational systems on a strictly competitive basis
(C) Framework based on individualistic, profit-driven basis
(D) Structured on a randomized daily assignment basis

275. Why are sustainable practices considered an inherent necessity in this economical structure?
(A) Because of complex governmental regulations
(B) Because the community rejects forest foraging
(C) Highly sensitive to ecological shifts
(D) Because agrarian systems guarantee unlimited resources

Direction : Please read the following source carefully.

The cultural structure of a tribal and regional languages area operates as a complex, interconnected web of beliefs, arts, and institutions. In examining a specific regional linguistic group, researchers define the cultural structure as the overarching system that gives meaning and direction to the community's existence. This cultural structure encompasses their rich oral literature, traditional music, indigenous art forms, and shared mythologies. It acts as the primary vehicle for preserving the unique vocabulary and idiomatic expressions of the regional language area. The stability of the cultural structure depends on continuous intergenerational transmission, where elders actively pass down knowledge through storytelling and apprenticeships. This structural framework dictates the aesthetic preferences and symbolic representations utilized in daily life and ceremonial events. Furthermore, the cultural structure provides a cohesive worldview, allowing members to interpret natural phenomena and historical events through a shared lens. Academic evaluations emphasize that any erosion of this cultural structure inevitably leads to the marginalization of the regional language itself. Therefore, safeguarding the cultural structure is deemed essential for the holistic survival and flourishing of the distinct identity defining the tribal and regional languages area.

Based on the above source, attempt the following five questions.

276. How is the cultural structure of the tribal and regional languages area defined in the passage?
(A) System giving meaning and direction to life
(B) Framework for isolated systems of economic transactions
(C) Framework focused solely on indigenous art forms
(D) Temporary phenomenon adopted from external societies

277. What is the cultural structure described as the primary vehicle for preserving?

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ANSWERS

1. (B) A complex whole including knowledge, beliefs, and customs acquired as a member of society
Culture encompasses the total way of life for a group, integrating various elements like customs, laws, and knowledge. In tribal societies, these aspects are not isolated but form a cohesive structure that defines social identity. This holistic approach ensures that every member shares a common understanding of their world, facilitating social order and community continuity across multiple generations.

2. (A) Highly formalized and codified written legal frameworks
Tribal cultural structures typically rely on oral traditions and customary laws rather than written codes. These societies prioritize face-to-face interaction and collective memory for maintaining social order. Legal norms are passed down through storytelling and elder guidance, allowing for flexibility and restorative justice. Written documentation is often absent, as community consensus and traditional wisdom govern behavioral expectations and social harmony.

3. (A) Both A and R are true and R is the correct explanation of A.
Agricultural transitions are fundamental to tribal life because their survival depends on seasonal rhythms. Festivals serve as critical points for community gathering and expressing gratitude to nature. These celebrations reinforce social bonds and provide a religious framework for economic activities. Since tribal economies are deeply nature-dependent, shifting seasons dictate the timing of social rituals, ensuring community sustenance and cohesion.

4. (D) Muria
The Ghotul is a traditional institution found among the Muria Gond people, serving as a social and educational hub for youth. It plays a vital role in preparing young members for adulthood through shared responsibilities and cultural instruction. Within this space, youth learn music, dance, and tribal folklore. This communal dormitory reinforces tribal values and ensures the transmission of social norms.

5. (C) Tribal religions are fundamentally monotheistic and strictly rely on codified scriptures.
Indigenous religious structures are characterized by belief systems like animism and totemism rather than formal monotheism. They generally lack centralized scriptures and instead rely on oral traditions and ritual practices. Spiritual life is deeply connected to the natural environment, with various deities or spirits residing in trees, mountains, and animals. Consequently, the presence of codified, written religious texts is rare.

6. (B) P-3, Q-4, R-1, S-2
Regional festivals reflect the distinct cultural identities of various Indian states and their indigenous populations. The Hornbill Festival is a major event in Nagaland, while Sarhul is celebrated in Jharkhand. Rajasthan is known for the Baneshwar Mela, and Telangana hosts the Medaram Jatara. These events serve as platforms for preserving folk traditions and facilitating socio-economic exchange among tribal communities.

7. (D) Garo tribe - Matrilineal descent and matrilocal residence
Matrilineal systems define social structure through the female line, where descent and inheritance favor women. The Garo community of Northeast India exemplifies this, as children take the mother's clan name and property passes to daughters. Furthermore, the practice of matrilocal residence means the husband moves to the wife's household. This structure contrast with patrilineal systems, highlighting the diversity of tribal organizations.

8. (A) It promotes a semi-nomadic living style and cyclical movement of settlements.
Shifting cultivation involves clearing forest patches for farming and moving to new land once

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settlements
(C) Systems to restrict movement of the younger groups
(D) Methods to replace the local mela event entirely

259. How does the local mela contribute to the community?
(A) Isolated events for a single small settlement
(B) Prevention of the renewal of kinship ties
(C) Multifaceted arena for diverse exchanges
(D) Encouragement of modern linguistic traditions

260. What is the outcome of the organized structure of festivals, yatras, and mela for the younger generation?
(A) The active transmission of core cultural values
(B) The erasure of tangible participatory experiences
(C) The separation from the vibrant living culture
(D) The elimination of communal solidarity

Direction : Please read the following source carefully.

The daily existence within a tribal and regional languages area is deeply reflected through its food and living style. A systematic field study of a regional community reveals that food is intricately linked to the local ecosystem and the cyclical patterns of nature. The dietary habits and traditional food preparation methods are central to their cultural identity, acting as a repository of indigenous botanical knowledge. This approach to food significantly influences their overall living style, which is characterized by a harmonious and sustainable adaptation to the immediate environment. The living style in this regional languages area mandates the construction of dwellings using locally sourced materials, further demonstrating an integrated ecological consciousness. Observations indicate that the communal sharing of food during daily routines reinforces egalitarian principles intrinsic to their society. Furthermore, the living style dictates a rhythm of life that aligns with seasonal changes, affecting both domestic activities and broader communal engagements. By analyzing the intersection of food and living style, researchers can decode the practical aspects of the culture. Thus, food and living style are not isolated elements but fundamental pillars sustaining the continuous cultural vitality of the tribal and regional languages area.

Based on the above source, attempt the following five questions.

261. What does the systematic field study reveal about food in the regional community?
(A) Entirely imported from diverse external markets
(B) Lacks any connection to traditional preparation
(C) Serves primarily to differentiate social classes
(D) Linked to the ecosystem and nature's cycles

262. How are traditional food preparation methods described in relation to the community?
(A) Temporary and seasonal domestic dietary habits
(B) Repository of indigenous plant knowledge
(C) Direct rejection of the immediate environment
(D) Isolated elements of singular domestic activity

263. What does the living style in this regional language area mandate regarding dwellings?
(A) The utilization of imported industrial resources
(B) The rejection of ecological consciousness
(C) The construction using locally sourced materials
(D) The continuous relocation across regional borders

264. What principle is reinforced by the communal sharing of food during daily routines?
(A) Hierarchical segregation
(B) Competitive accumulation
(C) Individual isolation
(D) Egalitarian principles

265. How does the living style align with the broader environment?
(A) By dictating a rhythm of life that aligns with seasonal changes
(B) By ignoring cyclical patterns in favor of strict routines

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17. (B) High degree of social heterogeneity and rigid class stratification
Traditional tribal societies are generally characterized by social homogeneity and an egalitarian ethos. Unlike complex urban societies with rigid class hierarchies, tribes emphasize kinship and communal cooperation. While some differentiations based on age or gender exist, they lack the intense occupational specialization found in stratified systems. Their structures usually feature shared languages, distinct territories, and strong group solidarity.

18. (A) Both A and R are true and R is the correct explanation of A.
The practice of shifting cultivation is decreasing due to external pressures such as state-led conservation policies and environmental laws. Governments often promote settled agriculture to increase productivity and control forest use. These changes restrict tribal access to traditional lands, forcing communities to adapt their economic strategies. Consequently, the transition from nomadic farming to permanent cultivation is a result of structural administrative interventions.

19. (C) Fermented rice
Handia is a traditional fermented rice beverage commonly found in tribal regions of Central and Eastern India. It is prepared through a specific fermentation process involving local herbs and grains. Beyond its nutritional role, it holds significant cultural and religious importance, often being offered to deities or consumed during community festivals. Its presence is central to social hospitality and rituals.

20. (D) Tribal dances are performed exclusively for commercial entertainment purposes.
Tribal dances are fundamentally functional and communal rather than being designed for commercial gain. They are performed to celebrate agricultural cycles, mark life-cycle rituals, or appease spirits. The movements often reflect daily life, such as mimicking animal behaviors or farming tasks. Unlike professional stage performances, these dances involve mass participation, emphasizing social solidarity and the shared heritage of the entire community.

21. (C) P-3, Q-4, R-1, S-2
Various cultural terms define the spiritual and economic life of tribal groups. Animism describes the belief that natural objects possess spirits. In Santhal religion, the term Bonga refers to a supreme deity or spirit. Shifting cultivation is a form of agriculture involving slash-and-burn techniques. Bride price involves a compensatory payment given to a woman's family upon her marriage.

22. (B) Warli painting - Maharashtra
Regional art forms are deeply tied to specific geographical locations and ethnic groups. Warli painting, characterized by its monochromatic style and geometric shapes, originates from the tribal communities of Maharashtra. These paintings traditionally decorate the walls of houses during festive occasions. While other arts like Pithora or Saura exist elsewhere, Warli art remains a distinct symbol of Western Indian heritage.

23. (D) The imposition of dominant languages in education and administration
The decline of traditional tribal languages is largely driven by the dominance of official state or national languages in formal settings. When education and administrative tasks are conducted only in dominant tongues, younger generations often prioritize these languages for socio-economic mobility. This process leads to the neglect of native dialects, causing a break in the oral transmission of cultural heritage.

24. (A) 1, 2, and 4
Bhagoria Haat is a significant cultural event celebrated by the Bhil and Bhilala tribes in Madhya Pradesh. It functions as both a vibrant market and a festive gathering coinciding with the harvest. A notable aspect of this fair is its role in youth socialization, where young people have the opportunity to choose potential life partners through traditional customs.

25. (D) Statement I is false but Statement II is true.
Unlike modern industrial societies that feature intense occupational specialization, tribal economies usually follow a simpler division of labor. Tasks are predominantly allocated based on age and gender rather than formal professional qualifications. Men may handle hunting or land

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and hunted game. They often produce their own fermented beverages using local grains or fruits. These diets are fresh, locally sourced, and deeply integrated with the surrounding ecology. The consumption of ultra-processed, factory-made foods is rare and usually signifies a shift away from traditional living styles.

78. (A) Both A and R are true and R is the correct explanation of A.
The traditional youth dormitory system is losing its relevance due to the expansion of formal modern schooling. Modern education systems provide a different form of knowledge and socialization that often conflicts with or replaces traditional tribal training. As economic patterns shift toward formal employment, the communal and educational functions of the dormitories become obsolete, leading to their gradual disappearance from society.

79. (A) Assam
Bihu is the most important festival in Assam, marking different stages of the agricultural calendar. It is celebrated with traditional dances, songs, and communal feasts that reflect the state's rich regional and tribal heritage. The festival serves as a powerful symbol of Assamese cultural identity, bringing together diverse communities to celebrate the cycles of nature and farming.

80. (D) They represent a completely homogenous group with identical languages across India.
Tribal populations in India are incredibly diverse and are not a single homogenous group. They speak hundreds of different languages and dialects, belonging to various linguistic families like Austroasiatic or Tibeto-Burman. Each tribe possesses its own distinct cultural traditions, social structures, and historical backgrounds. While they share some common characteristics like geographical isolation, their internal diversity is a significant feature.

81. (A) P-3, Q-2, R-4, S-1
Tribal groups are located in specific geographic regions across India, each with its own cultural landscape. The Toda inhabit the Nilgiri Hills of Tamil Nadu, while the Santhal are primarily found in Jharkhand and West Bengal. The Bhil are widely distributed across Rajasthan and Madhya Pradesh. The Garo community is a major matrilineal group located in the state of Meghalaya.

82. (C) Folkways - Everyday customs and conventions with mild sanctions
Cultural structures are composed of various norms that guide social behavior. Folkways are the traditional, everyday customs that people follow without intense social pressure; violating them usually results in minor disapproval. In contrast, mores are stronger norms with significant moral importance. Material culture refers to physical objects, while non-material culture includes beliefs and values. Correctly identifying these elements is essential.

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83. (A) Involuntary displacement leading to cultural alienation and loss of traditional livelihoods
The construction of large-scale dams often necessitates the forced relocation of tribal communities from their ancestral lands. This displacement severs their connection to the forest and rivers that sustain their cultural identity and economic survival. Without their traditional habitat, tribes face a loss of indigenous knowledge and social fragmentation, often struggling to adapt to unfamiliar environments and market-driven systems.

84. (A) 1, 2, and 4
Totemism is a religious system where a kin group maintains a mystical connection with a natural object or animal. This totem serves as a symbol of social solidarity and group identity. Members are generally forbidden from harming or eating their totem. While it regulates social bonds, totemic groups are usually exogamous, meaning members must marry outside their own totemic clan.

85. (D) Statement I is false but Statement II is true.
Languages and dialects are dynamic and constantly evolve through contact with other cultures. When different linguistic groups interact, they frequently borrow vocabulary and grammatical features from one another. This interaction often results in the development of bilingual or multilingual communities. Tribal dialects are not isolated but are part of a shifting linguistic landscape influenced by neighboring regional and national languages.

34. (D) Odisha
Danda Jatra is a traditional folk festival celebrated in various parts of Odisha. It involves rigorous physical penance and rituals dedicated to deities like Shiva and Kali. The festival serves as a platform for regional artistic expression through music and dance. It reinforces social solidarity among local communities and is a key component of the state's cultural heritage.

35. (C) Mortuary rituals strictly avoid feasts as eating is considered taboo after a death forever.
In many tribal cultures, mortuary rituals actually include communal feasts to honor the deceased and assist their soul's transition to the ancestor realm. Death is not seen as a permanent end but as a change in status. Practices like megalithic burials or placing grave goods with the dead reflect a strong belief in the afterlife and spiritual continuity.

36. (A) P-3, Q-1, R-4, S-2
Magical beliefs influence tribal behavior in various ways. Imitative magic operates on the principle that "like produces like," while contagious magic assumes that things once in contact continue to affect each other. Shamans act as spiritual specialists who communicate with the supernatural realm. Taboos are strict social or religious prohibitions that, if broken, are believed to bring divine punishment.

37. (B) Sentinelese - Hunting and gathering
The Sentinelese of the Andaman Islands are one of the world's few remaining groups that maintain a pure hunting and gathering economy. They rely entirely on foraged plants and wild animals for sustenance, remaining isolated from global markets. This economic structure is intrinsically linked to their survival in a forest-marine habitat, requiring high mobility and specific ecological knowledge.

38. (B) It integrates tribal economies into cash markets, sometimes causing ecological over-extraction.
The sale of Non-Timber Forest Products provides tribal communities with a link to the external cash economy. While this offers a source of income, it can lead to the over-exploitation of natural resources to meet market demands. This commercial pressure often disrupts traditional sustainable harvesting practices. Consequently, the balance between economic gain and ecological preservation becomes increasingly difficult to maintain.

39. (A) 1, 2, and 4
Tribal marriage systems are often governed by specific rules like tribe endogamy and clan exogamy. Members are expected to marry within their broad ethnic group but must choose partners outside their immediate kinship line. Furthermore, several communities prefer cross-cousin marriages to strengthen family alliances. While monogamy is common, other forms of marriage, such as polygyny, have also been historically documented.

40. (D) Statement I is false but Statement II is true.
Tribal cultures are not static; they are dynamic systems that evolve over time. Modernization, increased access to education, and participation in democratic politics have significantly altered their traditional social structures. These external factors introduce new ideas and technologies, leading to shifts in living styles and behavioral norms. While they retain unique identities, they are constantly adapting to contemporary challenges.

41. (B) The cultural relativism approach
Cultural relativism is the most appropriate framework for analyzing diverse regional behaviors because it avoids biased judgments. It encourages researchers to understand a society's norms and values within their own specific cultural and historical context. By setting aside one's own standards, an objective view of how different groups organize their social life and linguistic expressions can be achieved.

42. (A) 1, 2, 4, and 5
The Karma festival is a major celebration among Central Indian tribes, centering on the worship of the Karam tree. It highlights the profound connection between human fertility and the vitality of nature. The event features traditional group dances and the consumption of local brews. While it occurs during the autumn, its primary significance lies in its communal and ecological themes.

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95. (D) Behavioral norms are rigidly documented in extensive constitutional texts.
Tribal behavioral norms are typically unwritten and are transmitted through oral traditions and everyday social interaction. They are enforced through community pressure, ridicule, or the fear of supernatural consequences rather than formal written laws. Values like hospitality and respect for elders are central to their social life. These norms are organically developed and flexible, reflecting the community's historical experiences.

96. (A) P-3, Q-4, R-1, S-2
Social practices in tribal cultures regulate kinship and familial behavior. Levirate involves marrying a deceased husband's brother, while sororate involves marrying a deceased wife's sister. Couvade is a practice where husbands simulate the symptoms of childbirth. Teknonymy refers to the custom of calling parents by the name of their child, emphasizing the parent-child bond within the social structure.

97. (C) Rite of Passage - A ritual marking a person's transition from one status to another
A rite of passage is a ritual ceremony that facilitates an individual's transition between different social stages, such as from childhood to adulthood. These events are found in all tribal cultures and help maintain social order by clearly defining a person's rights and responsibilities. They are essential for individual identity and the continuity of the community's traditional structures.

98. (A) Loss of livelihood, forced migration, and erosion of forest-based cultural practices
Deforestation destroys the primary resource base that tribal communities depend on for their survival. Without the forest, they lose access to traditional food, medicine, and spiritual sites. This often forces them to migrate to urban areas for work, leading to the breakdown of their traditional social fabric. The loss of their ecological foundation results in the rapid erosion of their heritage.

99. (B) 1, 2, and 3
Regional festivals are crucial for reinforcing community solidarity and synchronizing social life with the natural seasons. They provide a vital platform for the expression of folk music, dance, and storytelling. While these celebrations strengthen internal bonds, they also often involve interaction between different groups, facilitating cultural exchange rather than strictly prohibiting all contact between various castes or tribes.

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100. (C) Statement I is true but Statement II is false.
Many tribal societies operate effectively without a centralized state, using kinship networks and village councils for governance. This lack of formal state structure does not imply anarchy; instead, social order is maintained through strong customary laws and communal consensus. These informal institutions are highly effective at resolving disputes and managing resources, ensuring stability and peace within the tribal community.

101. (B) Matrilineal
A matrilineal system traces ancestry and social identity exclusively through the mother's side. In such societies, inheritance and property rights often pass from women to their female descendants. This social structure places significant emphasis on maternal kinship bonds, influencing marriage rules and the distribution of power. It represents one of the major ways human societies organize descent and group membership.

102. (A) 1, 2, 3, and 5
Tribal customary laws prioritize restorative justice, aiming to mend social relationships and maintain community harmony. These laws are unwritten and are passed down orally from elders to the youth. Village councils act as the primary adjudicators, sometimes using supernatural ordeals to determine truth. This system is deeply rooted in tradition and focuses on group stability rather than harsh retributive punishment.

103. (A) Assimilation
When a minority group entirely adopts the language and customs of a dominant society, the process is called assimilation. This often results in the loss of their original cultural traits and identity. While it can facilitate social integration, it also leads to the disappearance of unique tribal heritage. This transition is frequently driven by external economic and social pressures.

51. (D) P-3, Q-4, R-1, S-2
Tribal leadership is divided among various roles that ensure social and spiritual order. Chieftains provide administrative and political guidance, while Shamans manage rituals and traditional healing. The Council of Elders handles the adjudication of disputes based on customary law. Youth dormitory leaders are responsible for training the next generation in social customs, such as music and dance.

52. (A) Toda - Fraternal Polyandry
The Toda tribe of the Nilgiri Hills is well-known in anthropology for practicing fraternal polyandry, where several brothers share one wife. This unique marriage custom is linked to their pastoral economy and historical demographic factors. It serves to keep family property intact and regulates social relationships within the clan. Such practices demonstrate the significant diversity in tribal kinship structures.

53. (B) Fragmentation of community cohesion and rise of nuclear families
Moving from traditional communal farming to individual wage labor disrupts the traditional social fabric of tribal life. In a capitalist economy, the focus shifts toward individual earnings, which often leads to the breakdown of extended family structures. This fragmentation reduces community cohesion as people migrate for work and prioritize personal survival over shared group responsibilities, ultimately transforming their living style.

54. (D) 1, 3, and 4
Melas are vital institutions in regional culture, acting as arenas for the exchange of ideas and traditions between different groups. They offer a necessary break from the hardships of agricultural labor and provide a space for social interaction. Furthermore, these fairs often integrate local deities into broader religious systems, facilitating the spread of cultural traits across wider geographical areas.

55. (D) Statement I is false but Statement II is true.
Tribal music and dance are far from being purely aesthetic; they perform essential social and historical functions. Folk songs often serve as oral archives, documenting migrations, origin myths, and agricultural techniques. These performances are deeply integrated into the community's life-cycle rituals and seasonal festivals. They reinforce group identity and ensure that vital cultural knowledge is transmitted to future generations.

56. (B) A syncretic approach respects cultural belief systems while improving objective health outcomes.
A syncretic approach to healthcare recognizes that tribal communities have deep-seated trust in traditional healing. By combining modern medicine with local ethnomedical beliefs, health providers can improve community participation and achieve better outcomes. This method respects the cultural identity of the tribe while providing access to life-saving modern treatments, creating a balanced and effective health delivery system.

57. (A) 1, 2, 4, and 5
Traditional tribal architecture is characterized by the use of local materials like mud and bamboo, ensuring environmental sustainability. The layout of these settlements often reflects the community's clan organization and social hierarchies. Designs are specifically adapted to withstand local climatic conditions. Furthermore, houses are frequently decorated with totemic symbols that represent the family's spiritual and cultural history.

58. (B) Avunculocality / Avunculate
In some social structures, the maternal uncle plays a more significant role in a child's life than the biological father. This practice, known as the avunculate, involves the uncle exercising authority and providing inheritance to his sister's sons. It is a key feature of certain matrilineal or transitional kinship systems, highlighting the importance of the female line in determining social status.

59. (B) It is a patch of primeval forest protected by local communities due to religious beliefs.
Sacred groves are specific forest areas dedicated to local deities or ancestral spirits. Because of their religious significance, communities strictly prohibit harvesting timber or hunting within these zones. These beliefs act as an indigenous conservation mechanism, preserving old-growth vegetation and local biodiversity. These groves

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clearing, while women focus on gathering and domestic chores. This simple structure reflects the subsistence nature and communal focus of traditional societies.

26. (A) Adopting the dominant culture while losing original identity and language
Assimilation refers to the process where a smaller cultural group is absorbed into a larger, dominant society. In this transition, the minority group often abandons its traditional customs, language, and unique identity to fit into the mainstream. This can lead to the erosion of tribal distinctiveness as their living styles and behavioral norms align with the surrounding dominant population.

27. (D) 1, 2, 3, and 4
Tribal social organizations are typically defined by clan exogamy, where members must marry outside their kinship group. Totemism establishes a sacred bond with nature, while youth dormitories facilitate socialization and cultural education. These societies generally maintain an egalitarian ethos, emphasizing communal cooperation. In contrast, rigid caste hierarchies are characteristic of more complex, stratified societies rather than traditional tribes.

28. (B) Ecological spiritualism and taboo
When a community believes that damaging natural sites will lead to supernatural consequences, they are practicing ecological spiritualism. Taboos serve as religious prohibitions that protect specific environmental areas, like sacred groves, from exploitation. These beliefs ensure the preservation of local biodiversity while reinforcing the idea that the spirit world and the physical environment are intrinsically linked within the tribal worldview.

29. (C) The process of cultural and psychological change resulting from meeting between cultures
Acculturation occurs when two distinct cultural groups come into continuous contact, leading to changes in the original patterns of either or both groups. While the minority group often adopts traits from the dominant culture, they may still retain some of their unique identity. This process is dynamic and involves adjustments in language, dress, and social behaviors over time.

30. (A) 3, 2, 4, 1
Rites of passage mark significant transitions throughout an individual's life in a logical sequence. The process begins with naming ceremonies for infants shortly after birth. As children grow, they undergo initiation rites, such as entering a youth dormitory, to learn adult responsibilities. Later, nuptial rites celebrate marriage and family formation. Finally, mortuary rites and ancestor worship occur after a person's death.

31. (A) Judging another culture solely by the values and standards of one's own culture
Ethnocentrism involves the tendency to view one's own culture as superior and the standard against which all other societies should be measured. This perspective often leads to misunderstandings or negative judgments of different regional practices and tribal traditions. It prevents an objective analysis of cultural diversity by assuming that one's own norms are the only correct way of living.

32. (B) They prioritize restitution and community harmony over retributive punishment
Customary laws are organically developed norms that govern tribal behavior through oral transmission. While these laws often aim for community reconciliation, they may not always prioritize restitution in a formalized legal sense. Instead, they rely heavily on social taboos and ancestral wisdom. Adjudication is handled by village councils rather than state-appointed officials, focusing on traditional mechanisms of social control.

33. (A) Both A and R are true and R is the correct explanation of A.
Traditional tribal economies once centered on communal land use, where resources were shared by the entire clan. However, the introduction of modern revenue systems and market-driven agriculture has shifted this towards individual ownership. This transition is often forced by external economic policies that prioritize clear titles for commercial purposes. Consequently, traditional agrarian structures have been dismantled to facilitate integration into the national economy.

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and restore a sense of pride and autonomy. By returning to traditional values or creating new spiritual frameworks, tribal groups attempt to navigate periods of rapid social change and assert their collective identity.

69. (A) 2 and 3
The Khasi society is matrilineal, meaning descent is traced through the female line rather than the male. A distinctive feature is that the youngest daughter inherits the family's ancestral property and carries specific ritual responsibilities. Additionally, after marriage, the husband traditionally moves into the wife's home. These customs place women at the center of domestic and economic life.

70. (C) Statement I is true but Statement II is false.
Tribal identity is inextricably linked to the land they inhabit, which they often view as sacred. Displacement from these ancestral territories causes profound disruption to their cultural and religious structures. When a community loses its geographic base, its traditional rituals, language, and social cohesion are severely threatened. Therefore, land is not just an economic resource but a cultural foundation.

71. (D) Lower castes or tribes adopting customs of higher castes for upward mobility
Sanskritization describes the process of social change where regional groups or tribes adopt the practices and lifestyles of higher castes. This imitation often includes changing dietary habits, rituals, and dress to gain higher social status within the caste hierarchy. It reflects the dynamic nature of cultural contact and the aspiration for social mobility within the broader Indian social structure.

72. (A) 1, 3, and 5
Traditional tribal lifestyles are defined by a high level of dependency on the natural environment and a simple division of labor. These communities emphasize communal participation in major life events, fostering strong group solidarity. Their social ethos is generally cooperative rather than individualistic. Rituals and daily activities are closely synchronized with the rhythms of nature, ensuring survival in varied habitats.

73. (B) The disruption of an egalitarian economic structure by external market forces
Introducing a cash-crop system often changes the focus from collective survival to individual profit. This shift can dismantle traditional communal land-sharing practices, leading to the accumulation of wealth by a few and creating new social inequalities. Such external market forces fundamentally alter the egalitarian nature of tribal economies, replacing traditional reciprocity with competitive market dynamics and individual ownership models.

74. (B) Religious rituals are deeply intertwined with economic and agricultural activities.
In tribal societies, the religious and economic spheres are not separate; they are deeply integrated. Rituals are performed at every stage of the agricultural cycle to ensure fertility and protection from nature's wrath. This interconnectedness means that spiritual beliefs directly influence how resources are managed and distributed. Consequently, religious practice is a functional part of the community's daily survival.

75. (A) 2, 1, 4, 3
The shifting cultivation cycle follows a specific sequence of ecological management. It begins with slashing the vegetation on a selected forest patch. Once the debris is dry, it is burned to provide nutrient-rich ash. Seeds are then sown directly into the ashes during the rainy season. Finally, after a period of growth, the mature crops are harvested for consumption.

76. (B) A culture's beliefs must be understood within its own specific context.
Cultural relativism asserts that no culture is inherently superior to another. Instead, every society's beliefs and practices must be analyzed through the lens of its own history, environment, and social logic. This principle is fundamental for researchers to avoid ethnocentrism and to gain an objective understanding of how different regional and tribal groups organize their lives and values.

77. (D) High consumption of ultra-processed packaged foods
Traditional forest-dwelling communities rely on natural food sources, such as wild roots, tubers,

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43. (B) Cultural structure and ecological habitat
Tribal cultures are deeply embedded in their specific ecological surroundings. Traditional knowledge, such as medicinal uses of local plants or seasonal farming techniques, is habitat-specific. When a community is displaced, they lose the physical environment that sustains their cultural practices. This failure to acknowledge the link between social structure and ecology leads to the permanent erosion of indigenous wisdom.

44. (D) They serve as the primary repository of indigenous knowledge, history, and moral codes.
Oral traditions are vital to tribal societies as they lack formal written records. These traditions, including myths and folk tales, act as an educational tool for passing down ethical values and survival skills. They preserve the community's history and ensure that its unique identity remains intact over generations. Without these oral vehicles, significant portions of indigenous cultural heritage would vanish.

45. (A) 2, 4, 3, 1
The study of cultures has evolved through distinct theoretical stages. It began with classical evolutionism, which categorized societies from savagery to civilization. This was followed by historical particularism, focusing on unique cultural paths. Later, structural-functionalism emphasized how social institutions maintain equilibrium. Finally, post-modern anthropology introduced reflexive critiques of the researcher's role. Each stage reflects changing perspectives on human diversity.

46. (B) The period of maladjustment when non-material culture struggles to adapt to new material conditions
Cultural lag occurs when material changes, such as new technologies or economic shifts, happen faster than changes in social values and beliefs. In transitioning tribal societies, people may adopt modern tools while still clinging to traditional behavioral norms. This discrepancy creates a period of social tension and adjustment as the community seeks to harmonize their heritage with new realities.

47. (B) Gender-based restrictions on certain religious or political roles
While tribal societies are often more egalitarian than stratified ones, they frequently exhibit gender-based inequalities. Certain roles in political councils or religious rituals are often reserved exclusively for men, limiting women's participation. These restrictions represent a departure from the ideal of total equality. Despite shared communal resources, social structures still maintain specific hierarchies based on traditional perceptions of gender roles.

48. (A) Both A and R are true and R is the correct explanation of A.
Tribal food habits are a direct reflection of the local geography and biodiversity. Because these communities live in close contact with nature, their diets consist of regionally available plants, animals, and grains. This leads to significant variation between hill-dwelling, forest-dwelling, and coastal tribes. Consequently, dietary patterns are fundamentally determined by the ecological niche each group occupies within the subcontinent.

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49. (C) North-East India
The Morung is a traditional youth dormitory system primarily associated with Naga tribes in Northeast India. It serves as a central institution for the socialization of young men, where they learn warfare, craftsmanship, and tribal history. These structures also function as community centers for rituals and cultural events. The system ensures the preservation and transmission of distinct regional traditions.

50. (D) Regional dialects have no structured grammar and are merely corrupted versions of mainstream languages.
Regional dialects and tribal languages are sophisticated communication systems with their own complex grammatical structures and rules. They are not "corrupted" versions of other tongues but independent linguistic entities that reflect local worldviews. Each dialect contains unique proverbs and idioms that encode specific ecological and social wisdom. The loss of such a language inevitably results in the disappearance of unique cultural perspectives.

86. (B) Local beliefs, oral myths, and rituals addressing immediate life concerns
Folk religion consists of the unwritten, traditional beliefs and practices that people follow in their daily lives. Unlike institutionalized religions, it relies on oral myths and rituals designed to address practical issues like health, fertility, and agriculture. It is deeply rooted in local culture and often operates alongside or within major religious frameworks, reflecting the community's unique spiritual history.

87. (A) 1, 3, and 4
Traditional tribal economies are primarily oriented toward subsistence, focusing on meeting the community's immediate needs rather than maximizing profit. They rely heavily on communal labor and the principle of reciprocity, where goods and services are exchanged based on social obligations. Gift exchange and shared harvesting are common practices that reinforce social bonds and ensure resource security for all.

88. (A) Ethnocentrism
The insistence on replacing traditional housing with modern designs without considering their functional or cultural value is an example of ethnocentrism. This perspective assumes that modern, urban standards are universally superior to indigenous ones. It ignores the fact that traditional architecture is often better suited to the local climate and social needs, reflecting a lack of respect for cultural diversity.

89. (B) They serve as mobile arenas for cultural expression, bringing together distinct communities.
Yatras are significant regional events that function as more than just religious pilgrimages. They act as public displays of tradition, incorporating music, dance, and folk performances. By moving through various territories, they facilitate the meeting of different social groups, fostering a sense of shared regional identity. These processions are essential for the public maintenance and celebration of collective heritage.

90. (B) The profound integration of ecological habitat with religious and cultural identity
The Dongria Kondh's opposition to mining highlights how tribal communities view their physical environment as sacred. For them, nature is not just a source of raw materials but the home of their deities and the foundation of their culture. This case demonstrates that any threat to their ecological habitat is perceived as a direct attack on their spiritual and social existence.

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91. (B) The spread of cultural beliefs and social activities from one group to another
Cultural diffusion is the process by which traits, ideas, or technologies move from one society to another. This can happen through trade, migration, or modern media. It leads to the blending of cultures and the adoption of new practices by various groups. Diffusion is a primary driver of cultural change, allowing societies to benefit from innovations developed in other regions.

92. (C) Marriage by online matrimonial portals
Traditional tribal societies have unique methods for establishing marriage alliances, such as marriage by service or elopement. These customs are deeply rooted in their social structure and kinship rules. While modern technology is increasingly reaching these areas, the use of online matrimonial portals is an external, contemporary practice that is not part of their historical or customary traditions.

93. (A) Both A and R are true and R is the correct explanation of A.
Tribal art is rarely created solely for decoration; it is usually functional and symbolic. It plays a vital role in religious rituals, where paintings or carvings may represent deities or ancestors. Furthermore, art is used to tell myths and stories, reinforcing the community's values and history. This integration means that aesthetic expression is inseparable from the social and spiritual life.

94. (B) Economical structure (agriculture)
Jhuming, or shifting cultivation, is a foundational economic activity for many tribal groups. It involves a cyclical process of clearing and burning forest patches to grow crops. This agricultural method dictates the community's settlement patterns and labor organization. Because it provides the primary means of subsistence, it is a central element of the tribe's material culture and economic life.

serve as living symbols of the spiritual connection between the tribe and their environment.

60. (A) 2, 3, 4, 1
The transition of tribal economies into mainstream markets occurs in stages. It begins with internal barter systems based on reciprocity. Over time, currency is introduced for specific external items. This leads to the commercial sale of forest products in local markets or Haats. Eventually, the community becomes fully integrated into the cash-based wage labor system, fundamentally altering their lifestyle.

61. (B) The blending of indigenous beliefs and practices with those of a dominant external religion
Syncretism is the process through which different religious traditions merge to form a new, hybrid system of belief. In tribal contexts, this often manifests when local spirits are identified with deities from major religions. This blending allows communities to maintain their traditional rituals while participating in broader religious frameworks, ensuring the survival of their spiritual identity in changing times.

62. (C) Kinship terminologies
Material culture consists of physical artifacts, tools, and architecture created by a society. Items like hunting tools, textiles, and traditional houses are tangible manifestations of human labor. In contrast, kinship terminologies belong to non-material culture, as they represent intangible social rules and linguistic systems. These concepts exist in the minds of community members rather than as physical objects.

63. (A) Both A and R are true and R is the correct explanation of A.
Folk tales and myths are essential tools for socialization, as they provide a narrative framework for teaching social norms. Children learn about their community's history, moral expectations, and environmental relationship through these stories. By internalizing these lessons, the younger generation develops the behavioral traits necessary for social harmony. Thus, oral traditions act as a primary mechanism for cultural continuity.

64. (A) Puri, Odisha
The Rath Yatra of Puri is a massive regional festival that attracts millions and profoundly influences the local economy and culture. It commemorates the annual journey of Lord Jagannath and his siblings. The event serves as a platform for showcasing regional arts, crafts, and religious fervor, reinforcing the cultural identity of Odisha while facilitating widespread socio-economic interaction.

65. (A) They are identical and uniform across all tribal communities in India.
Customary laws are highly localized and vary significantly from one tribe to another. They are shaped by the unique historical experiences and ecological conditions of each community. While common themes like restorative justice or supernatural sanctions may exist, the specific rules governing marriage, property, and behavior are distinct. There is no single, uniform code that applies to all tribal groups.

66. (A) P-3, Q-1, R-4, S-2
Kinship and marriage rules determine how social groups are formed and maintained. Endogamy requires marriage within a specific group, while exogamy demands marrying outside of it. Polygyny involves one man having multiple wives, whereas polyandry refers to a woman with multiple husbands. These rules are fundamental to the social structure, regulating alliances and the distribution of power.

67. (B) Horticulture - Cultivation relying primarily on hand tools and human power
Horticulture is a traditional economic system where small plots of land are farmed using simple hand tools like hoes or digging sticks. It differs from intensive agriculture because it does not use draft animals or complex machinery. This mode of production is common among many tribal groups and is closely integrated with their seasonal rituals and community-based labor patterns.

68. (B) Cultural deprivation, economic exploitation, and a desire to restore cultural dignity
Revitalization movements emerge when a community faces extreme pressure from external forces, such as colonial exploitation or land loss. These movements seek to reform the culture

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104. (B) Non-market exchange of goods based on social obligations and relationships
Reciprocity is a foundational economic principle in many tribal cultures, where goods are exchanged without the use of money. Instead, transactions are based on social ties and the expectation of future returns. This system reinforces mutual dependence and social solidarity within the group. It ensures that resources are distributed among community members based on need and social relationship rather than profit.

105. (A) It functions as an integrated socio-economic and cultural institution reinforcing regional identity.
The case study shows that a Mela is a complex event that combines trade, social networking, and religious rituals. By bringing together artisans, farmers, and priests, it reinforces the shared cultural identity of the region. This multifaceted institution serves as a primary mechanism for social cohesion and the public celebration of tradition, integrating economic activities into a broader cultural framework.

106. (B) Psychological disorientation and anxiety caused by experiencing a different cultural environment
Culture shock occurs when an individual encounters an unfamiliar way of life, leading to feelings of confusion and stress. This happens because the person's usual social cues and behavioral norms no longer apply. It is a common experience during migration or when interacting with very different regional or tribal groups. Adapting to the new culture requires time and psychological adjustment.

107. (C) Serving as the formal political head of the state legislative assembly
A Shaman's authority is primarily spiritual and social rather than being part of a modern state political system. They act as healers, ritual specialists, and intermediaries between humans and spirits. While they hold significant influence within their tribe, they do not occupy formal administrative roles in regional or national governments. Their leadership is rooted in traditional knowledge and supernatural belief.

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108. (A) Both A and R are true and R is the correct explanation of A.
Tribal societies are often viewed as more egalitarian because they lack the rigid, hereditary hierarchies found in the caste system. Social organization is based on kinship and shared labor rather than notions of ritual purity and pollution. While differences in status based on age or gender exist, everyone typically has equal access to communal resources, fostering a more balanced social structure.

109. (A) Bhils
The Bhagoria festival is a vibrant cultural event celebrated by the Bhil tribes, particularly in the regions of Madhya Pradesh and Gujarat. It occurs during the spring and serves both as a harvest celebration and a social gathering for youth. The festival is famous for its traditional matchmaking customs, music, and dance, making it a highlight of Bhil identity.

110. (C) Traditional tribal architecture relies heavily on energy-intensive modern materials like steel and glass.
Traditional tribal housing is built using locally available, natural materials such as bamboo, thatch, and mud. These building techniques are sustainable and well-suited to the local climate. Modern industrial materials like steel and glass are generally absent from traditional structures. The architecture reflects a deep knowledge of the environment and is often created through the collective labor of the community.

111. (A) P-4, Q-2, R-3, S-1
Folklore encompasses the broad range of oral traditions within a community, including myths, legends, and proverbs. Myths specifically explain natural or social origins through the actions of deities. Legends are traditional stories that may have a historical basis but are not verified. Proverbs are short, wise sayings that express cultural truths. Together, these elements form the community's intellectual heritage.

112. (A) Animatism - Belief in a generalized, impersonal supernatural power (like Mana)
Animatism is the belief in an impersonal, supernatural force that exists in the world and can be possessed by people or objects. This is distinct from animism, which focuses on individual

spirits. Polytheism involves worshipping multiple gods, while monotheism focuses on one. Correctly identifying these concepts is key to understanding the diverse ways in which tribal societies perceive and interact with the supernatural.

113. (A) Disruption of traditional housing construction and ritualistic woodcraft
State laws that limit access to forest resources often prevent tribal communities from practicing their traditional crafts and building their houses in the customary way. This interference disrupts their living style and causes a loss of traditional skills. Because their culture is so closely tied to the forest, restricting their use of wood affects their material culture and their religious rituals.

114. (C) 1, 2, and 3
Bride price is a payment from the groom's family to the bride's family, acknowledging her economic and reproductive value. It serves to formalize the marriage alliance and compensates her parents for the loss of her labor. Unlike the dowry system, where the burden is on the bride's side, bride price reinforces the social status and worth of women in tribal cultures.

115. (A) Both Statement I and Statement II are true.
The weekly Haat is a vital institution that serves social and communicative functions beyond mere economic exchange. For scattered tribal hamlets, the market is the primary place to meet relatives, exchange news, and arrange marriages. While goods are traded, the social interaction and maintenance of kinship ties are equally important. It is an essential hub for regional communication and cultural diffusion.

116. (D) A unilineal descent group claiming origin from a common ancestor
A clan is a core social unit in tribal societies consisting of people who believe they share a common ancestor. This ancestry is traced through either the male or female line. Clans are usually exogamous, meaning members must marry someone from a different clan. This kinship structure regulates social relationships, property rights, and ritual responsibilities within the larger tribal community.

117. (A) 1, 2, 3, and 5
Tribal art is characterized by its symbolic nature and the use of natural materials like earth pigments and plant dyes. It is often a collective effort, produced by members of the community for religious or social purposes. This art is deeply linked to magical beliefs and mythology, serving as a visual representation of the group's spiritual world and cultural history.

118. (C) Neolocal residence
Neolocal residence occurs when a newly married couple establishes a home independent of both the husband's and the wife's parents. This practice is increasingly common in modern urban areas but contrasts with traditional tribal customs like patrilocality or matrilocality. Neolocal patterns often lead to the formation of nuclear families and can weaken traditional kinship ties by creating more isolated households.

119. (B) They formally mark the transition of youth into adulthood, imparting necessary cultural knowledge and social responsibilities.
Initiation rites are essential rituals that prepare young people for adult life within their tribe. Through these ceremonies, youth learn about their social duties, religious beliefs, and traditional survival skills. These rites provide a clear boundary between childhood and adulthood, ensuring that every member is properly socialized. They are fundamental for maintaining cultural continuity and internalizing the community's behavioral norms.

120. (B) Economic adaptation and transformation induced by external state policies
The Chenchu's shift from hunting and gathering to labor and collecting forest produce shows how external laws can force a change in economic structure. When traditional livelihoods are restricted by government policies, tribes must adapt to survive. This case illustrates that tribal economies are not static but are influenced by broader administrative and legal changes that dictate how they use their environment.

121. (B) Physical objects and spaces that people use to define their culture
Material culture refers to all tangible items produced and used by a society, from tools and clothing to buildings and art. These objects provide

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a physical record of the group's technological skills and adaptation to their environment. By studying these artifacts, researchers can understand the daily life, economic activities, and artistic expressions that define a specific regional or tribal identity.

122. (B) Preparation for competitive civil service examinations
Traditional youth dormitories focus on teaching cultural values, folk music, and community discipline. They are indigenous educational centers that prepare young people for tribal life and social responsibilities. Modern academic training, such as preparing for civil service exams, is a feature of state-led formal education and is not part of the traditional function of institutions like the Ghotul or Morung.

123. (A) Both A and R are true and R is the correct explanation of A.
India's tribal landscape is rich in languages because different groups evolved in geographical isolation. This isolation allowed communities to develop unique dialects that reflect their specific environments and social histories. Each language acts as a repository for indigenous knowledge. Consequently, linguistic diversity is a natural outcome of the varied evolutionary paths taken by the diverse regional and tribal populations.

124. (D) Arunachal Pradesh and Assam
Apong is a traditional fermented beverage made from rice or millet, found among the tribes of Arunachal Pradesh and Assam. It plays a central role in their food habits and is essential for religious rituals and social gatherings. The drink is a symbol of hospitality and is shared during community festivals, highlighting its importance in the region's cultural fabric.

125. (B) Kinship ties are generally weak and play no role in social organization.
In reality, kinship is the most important factor in tribal social organization. It determines everything from marriage rules and property inheritance to political leadership and ritual roles. The family serves as the primary unit for both economic production and socialization. Strong kinship ties ensure mutual support and maintain social order within the tribe, making it the foundation of their entire structure.

126. (A) P-1, Q-3, R-4, S-2
Different tribal groups have developed specialized economic systems adapted to their specific habitats. The Toda are famous for buffalo pastoralism, while the Birhor traditionally rely on hunting and gathering. The Koya are primarily settled agriculturists. The Bhotia practice transhumance, moving their herds seasonally between high and low altitudes. Each occupation reflects a unique way of interacting with the local ecology.

127. (B) Polygamy - An umbrella term for multiple spouses (includes polygyny and polyandry)
Marriage practices in tribal societies can take several forms. Polygamy is a general term for any marriage involving more than two people. It includes polygyny, where one man has multiple wives, and polyandry, where one woman has multiple husbands. These systems are often linked to economic needs and demographic factors, demonstrating the variety of kinship arrangements in indigenous cultures.

128. (A) It bridges the gap between home and school while aiding cognitive development.
Using the mother tongue in formal education helps tribal children learn more effectively by building on their existing linguistic skills. It reduces the cultural shock of entering school and allows for the preservation of their native language. This approach supports cognitive development and makes education more inclusive, ensuring that children can succeed academically without losing their unique cultural and linguistic identity.

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129. (B) 1, 2, and 3
In many tribal cultures, the sacred and profane are not clearly separated but often overlap. Elements of nature are viewed with religious awe, making daily activities like farming or hunting part of a spiritual process. While the profane refers to mundane tasks, these are often accompanied by rituals that connect them to the sacred realm. This fluid boundary is a hallmark of indigenous worldviews.

130. (D) Statement I is false but Statement II is true.
Tribal dances are highly diverse and are not uniform across India. They are deeply influenced by the local ecology, with movements that

and cooperation among the men of the tribe, serving as an important part of their heritage.

184. (D) Statement I is false but Statement II is true.
Regional cultures are increasingly affected by globalization, as modern media and technology bring new ideas and products into even remote areas. This contact often changes the way young people think and act, influencing their aspirations and living styles. While communities may try to preserve their traditions, the constant exposure to global trends leads to significant shifts in behavioral norms and structures.

185. (A) An indigenous educational institution ensuring the transmission of cultural values
The dormitory system is an important social institution where tribal youth are educated in the traditions and values of their community. It provides a structured environment for learning music, dance, folklore, and social duties. This institution ensures that the younger generation is properly socialized and that the tribe's unique cultural heritage is preserved and passed down through the years in a communal setting.

186. (A) Integrate modern healthcare with local ethnomedical beliefs and cultural practices
To improve health in tribal areas, providers must respect the community's existing beliefs. By working with traditional healers and using culturally familiar terms, health workers can build trust and encourage people to use modern treatments. This integrated approach acknowledges the importance of local knowledge while providing access to scientifically proven medicine, leading to better health outcomes and higher levels of community cooperation.

187. (A) Traditional medicine based on bioactive compounds practiced by various ethnic groups
Ethnomedicine refers to the diverse healing systems used by different cultural groups, often relying on local plants and traditional knowledge. These systems treat illness not just as a physical problem but as a social or spiritual one. Understanding ethnomedicine is vital for researchers because it reflects the group's deep ecological knowledge and their holistic worldview, where health is connected to both nature and spirits.

188. (A) Environmental degradation, displacement, and loss of sacred cultural sites
Mining activities in tribal lands often destroy the natural environment and force people to leave their homes. This displacement breaks the connection between the tribe and their sacred sites, leading to a loss of cultural identity. The destruction of forests and water sources also eliminates traditional livelihoods, leaving communities marginalized and struggling to survive in a rapidly changing and often hostile economic landscape.

189. (C) Uniform genetic biological traits
A cultural region is defined by shared human traits like language, traditions, and material living styles. It is a social and geographical concept, not a biological one. While people in a region may share a common culture, they do not necessarily have uniform genetic traits. Culture is learned and shared, while biological characteristics are inherited and can vary significantly even among people with the same culture.

190. (A) The adaptation of traditional social structures to modern political institutions
When tribal members use their traditional clan loyalties to participate in modern elections, it shows how old social structures can adapt to new systems. This behavior demonstrates that traditional identities do not disappear but instead change their function to fit into modern life. It reflects a creative way of navigating the intersection between ancient social rules and contemporary political frameworks, ensuring community representation.

191. (A) Marrying within one's own specific social group, clan, or tribe
Endogamy is a social rule that requires individuals to choose a marriage partner from within their own group. This helps maintain the group's boundaries, purity, and social identity. While many tribes practice clan exogamy, they often practice tribe endogamy. This ensures that the group's unique traditions and cultural heritage are preserved through the generations, maintaining the integrity of the social structure.

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daughter against an unjust ruler. This event is a central part of their cultural structure, attracting millions and serving as a major venue for the public expression of tribal history, religious devotion, and social solidarity.

140. (D) They possess complex social stratification and vast accumulations of personal wealth.
Hunting and gathering societies are traditionally egalitarian and lack the accumulation of personal property. Their mobile lifestyle makes it difficult to store large amounts of wealth, and resources are usually shared within the group. Instead of complex hierarchies, their social structure is based on simple divisions of age and gender. They rely on mobility and deep ecological knowledge rather than social stratification.

141. (A) P-2, Q-4, R-1, S-3
Living styles are determined by how a community interacts with its environment for food and resources. Nomads move continuously, while semi-nomads maintain a base camp but relocate periodically. Sedentary groups stay in one place permanently. Transhumance involves seasonal movement between fixed locations, such as moving livestock between summer and winter pastures. Each style reflects a specific ecological and economic strategy.

142. (A) Baul tradition - A mystic musical tradition of Bengal
The Baul tradition is a famous mystic and musical movement originating in Bengal. It is characterized by its wandering singers who express philosophical and spiritual themes through folk music. This regional tradition emphasizes a personal connection to the divine and has a profound influence on the local culture. Other traditions like Yakshagana or Theyyam belong to different regions of India.

143. (B) Integration into the Public Distribution System (PDS) supplying non-native grains
When tribal communities gain access to government-supplied grains like rice or wheat through the PDS, they often reduce their consumption of traditional millets and wild foods. This shift leads to the decline of indigenous agricultural practices and dietary diversity. While it provides food security, it also results in the erosion of traditional food habits and the cultural knowledge associated with them.

144. (A) 1, 2, and 4
Shamans are traditional specialists who enter trance states to communicate with the spirit world for the benefit of their community. They play a key role in diagnosing illnesses and conducting rituals to find the cause of misfortune. Their knowledge is passed down through oral tradition or spiritual apprenticeship rather than formal academic schooling. They are essential for maintaining the tribe's spiritual and physical well-being.

145. (A) Both Statement I and Statement II are true.
Social structure provides the framework for all human interaction, organizing society through patterned relationships. In tribal communities, these patterns are primarily built on kinship ties, which determine a person's role and status within the group. These structures are both created by and influence individual actions, ensuring that the community functions as a cohesive unit and that traditions are maintained.

146. (A) A cultural trait found in absolutely every known human society, such as language or family structures
Cultural universals are the basic elements of social life that are shared by all humans, regardless of their specific tribe or region. These include fundamental concepts like family organization, the use of language, and the performance of rituals. While the specific form of these traits varies between cultures, their existence across all societies highlights common human needs and social structures.

147. (A) 1, 2, 3, and 4
Taboos are powerful social and religious prohibitions that govern many aspects of tribal behavior. Breaking them is believed to invite supernatural punishment, making them an effective tool for social control. Universally, taboos against incest and certain dietary restrictions exist in various forms. These rules protect the community from perceived spiritual danger and maintain the moral order of the social structure.

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mimic the animals and terrains of the region. For example, hill tribes and forest dwellers have distinct dance styles and rhythms that reflect their different living environments. Costumes and themes also vary, highlighting the unique cultural heritage of each tribe.

131. (A) E.B. Tylor
E.B. Tylor was the first to provide a comprehensive definition of animism, describing it as the belief in spiritual beings. He argued that this was the most basic and universal form of religion, arising from humans' attempts to explain phenomena like dreams and death. His work laid the foundation for the anthropological study of tribal religious structures and their worldviews.

132. (A) 1, 2, 3, and 5
Food is a powerful marker of ethnic identity and social organization in tribal groups. Sharing a meal reinforces community bonds, while dietary taboos help maintain religious and social boundaries. Feasts are essential for marking important life-cycle events and redistributing resources within the group. These traditional habits rely on indigenous preservation techniques rather than modern chemicals, reflecting a deep link to the environment.

133. (B) Highly integrated, where art (music) serves a functional, communicative purpose
When a culture uses musical instruments like drums for long-distance communication, it shows that their artistic and practical lives are highly integrated. In this case, music is not just for entertainment; it is a vital tool for survival and social coordination. This functional use of art is common in forest-dwelling societies where verbal communication is limited by the dense landscape and geography.

134. (B) It resolves internal disputes, regulates resource use, and enforces customary law.
The traditional village council is the primary political institution in a tribal society. It is responsible for maintaining social order by resolving conflicts among community members. Additionally, the council manages shared resources like forests and water, ensuring fair use based on customary laws. This body acts as a guardian of the tribe's traditions and ensures that social norms are upheld.

135. (A) A clear institutional differentiation of roles and division of socio-religious labor
The Santhal system shows a sophisticated division of authority between secular and religious leaders. The Majhi handles political and administrative matters, while the Naike focuses on rituals and spiritual life. This differentiation ensures that both the social and spiritual needs of the village are met by specialized individuals. It reflects a structured social organization that balances different aspects of community governance.

136. (A) The study of societies adapting to local environments through culture
Cultural ecology examines how human groups use their culture—including technology, social organization, and beliefs—to adapt to their physical environment. It highlights that culture is not independent of nature but is a primary tool for survival in specific habitats. By studying this relationship, researchers can understand how different regional and tribal lifestyles are shaped by the ecosystems they inhabit.

137. (D) Commemorating global political events
Tribal festivals are traditionally rooted in local concerns such as the agricultural cycle, the worship of ancestors, and the maintenance of kinship ties. They are communal events that celebrate the group's specific history and relationship with nature. Modern global political events are external to this traditional framework and do not typically form the basis for indigenous ritual celebrations or social gatherings.

138. (A) Both A and R are true and R is the correct explanation of A.
In many tribal cultures, magic and religion serve different but complementary roles. While religion involves the worship and appeasement of spirits, magic is used to exert control over the environment to achieve specific goals, such as protection or healing. Both systems coexist because they address different human needs—one providing a spiritual framework and the other offering a practical means of influence.

139. (A) Koya
The Medaram Jatara is a massive tribal festival celebrated by the Koya people in Telangana. It commemorates the struggle of a mother and

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analysis of tribal and regional behaviors and social structures.

157. (A) A deliberate, organized effort by members of a society to construct a more satisfying culture
Revitalization movements occur when a society feels that its current culture is no longer functional due to external pressures or internal decay. Members work together to reform their beliefs and practices to restore social health and a sense of meaning. In tribal contexts, these movements often focus on reviving traditional values or creating new spiritual paths to deal with change.

158. (A) Cultural alienation and erosion of oral linguistic traditions
When tribal youth move to urban centers, they often become disconnected from their native environment and cultural traditions. This alienation leads to the decline of their oral languages, as they prioritize mainstream languages for work and social life. The break in generational transmission means that traditional myths and knowledge are lost, significantly weakening the tribe's cultural and social structure.

159. (D) High dependency on highly processed, mass-manufactured goods
Traditional tribal lifestyles are characterized by their self-sufficiency and reliance on natural resources. They typically use local materials for housing and synchronize their daily routines with natural cycles. Collective labor and gathering from the forest are core activities. A high dependency on factory-made, processed products is a sign of modernization and represents a significant departure from their traditional material culture.

160. (D) Clan exogamy
Clan exogamy is a social rule that requires members to marry someone from a different clan. This practice is often based on the belief that all clan members are descended from a single ancestor, making them "siblings." Exogamy helps prevent incest and encourages alliances between different groups, which strengthens the social fabric and facilitates the exchange of cultural traits.

161. (A) A web of social relationships based on blood or marriage within a society
Kinship is the primary framework through which human societies organize social life. It includes relationships formed through descent and affinity. In tribal cultures, kinship determines an individual's rights, duties, and social position. It is the foundation for managing property, forming political alliances, and conducting religious rituals, making it the most important element of their social structure and group identity.

162. (A) Patrilocal Family - A family where the husband moves to the wife's village
In a patrilocal system, it is the wife who moves to the husband's village or household after marriage. This is a common practice in many tribal and regional societies. The opposite, where the husband moves to the wife's home, is called a matrilocal family. Correctly identifying these residential patterns is essential for understanding how kinship and power are organized.

163. (B) Singbonga
Singbonga is the supreme spirit or deity for the Santhal people and many other tribes of the Chota Nagpur plateau. He is closely associated with the sun and is believed to be the creator and sustainer of the world. Rituals and prayers are offered to him to ensure well-being and success in agricultural and social activities, reflecting his central role.

164. (C) Statement I is true but Statement II is false.
Patrilineal societies trace descent and pass property through the male line. In these systems, men usually hold the primary authority and make major economic and political decisions. While women play a vital role in daily life and labor, they typically do not have absolute control over ancestral land. This structure defines the roles and status of both genders within the community.

165. (A) It acts as a mirror of culture, reflecting societal values, struggles, and historical memories.
Folklore is more than just entertainment; it is an oral archive that preserves a community's identity. It records the group's history, their moral guidelines, and their relationship with the natural world. By reflecting the struggles and successes of past generations, it provides a sense of continuity

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148. (A) The commodification of labor and traditional crafts, altering the economic structure
When a cash-based capitalist system enters a region previously using barter, labor and handmade goods become commodities sold for money. This shift fundamentally changes the economic structure from one based on social relationships to one based on market value. It often leads to the end of traditional reciprocal exchanges and creates new social hierarchies based on the accumulation of wealth.

149. (B) Classificatory kinship systems often group different relatives under a single term (e.g., father and father's brother)
Classificatory systems are common in tribal cultures and use the same word for different family members, reflecting the importance of the extended kin group. For example, a person might use the word for "father" to address all of their father's brothers. This linguistic practice reinforces social obligations and bonds among a wider group of relatives, ensuring communal support and structural stability.

150. (B) A highly evolved, environment-specific traditional knowledge system maximizing resource efficiency
The Apatani's unique farming method demonstrates that tribal societies possess sophisticated systems for managing their environment. By combining rice and fish farming without modern machines, they achieve high yields sustainably. This traditional ecological knowledge is a direct result of centuries of adaptation to their specific landscape. It highlights that indigenous living styles can be highly efficient and ecologically sound without external aid.

151. (B) Customary Law
Customary law consists of the traditional, unwritten rules that have been established over generations within a community. In tribal societies, these codes are as binding as modern statutes and govern all social interactions. They are transmitted orally and are enforced by local councils or elders. These laws are flexible and reflect the community's unique moral values and historical experiences.

152. (A) Bonalu - Himachal Pradesh
Bonalu is a traditional Hindu festival celebrated in the state of Telangana, particularly in Hyderabad and Secunderabad, not in Himachal Pradesh. It involves making offerings to the Goddess Mahakali and is a significant regional event. Other festivals like Hornbill, Chapchar Kut, and Wangala are correctly matched to their respective North-Eastern states, showcasing the rich diversity of Indian regional cultures.

153. (C) A youth dormitory for socialization and education
The Ghotul is a central social institution for the Muria Gond tribe, serving as a school for life. It is where young people live together and learn the skills and traditions necessary for adulthood. The institution teaches music, dance, and tribal folklore, while also instilling a sense of community responsibility. It is a vital agency for socialization and cultural preservation.

154. (A) Both Statement I and Statement II are true.
Technological and economic changes often occur much faster than changes in beliefs and values. This difference in the speed of evolution leads to cultural lag, where the non-material culture struggles to keep up with new material realities. In tribal societies, this might manifest when people use modern tools while still following traditional social rules, creating a period of cultural tension.

155. (A) A minority group completely adopting the culture of the dominant group
Assimilation is the process where a smaller cultural group is absorbed into a larger one, often losing its unique language and traditions in the process. It differs from integration, which allows groups to maintain their distinct identities while participating in a shared society. For tribal communities, assimilation often leads to the erosion of their traditional living styles and behavioral norms.

156. (A) Cultural Relativism
Cultural relativism is the essential competency for researchers to understand a community's values without bias. It requires setting aside one's own cultural standards to see how a society's norms make sense within their own context. This approach prevents ethnocentric judgments and allows for a more accurate and respectful

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flexible and creative ways that human societies adapt to the meeting of different cultures.

175. (A) A social system in which men hold primary power and predominate in leadership roles
Patriarchy is a widespread social structure where authority and leadership are primarily in the hands of men. This system influences family organization, property inheritance, and political governance, often placing women in subordinate roles. While the specific form of patriarchy varies between cultures, its core feature is the concentration of power and decision-making within the male members of the society.

176. (A) Proficiency in the regional language and understanding of contextual cultural metaphors
To accurately record oral history, an ethnographer must be able to communicate deeply with the community in their own language. Understanding local metaphors and symbols is crucial because they carry meanings that might be lost in literal translation. This competency ensures that the nuances of the tribe's stories, myths, and memories are preserved correctly, respecting the original cultural context of the information.

177. (A) Active use by the youth and transmission to the next generation
A language is considered healthy and vital if it is being actively spoken in daily life and passed on to children. If only elders speak a language, or if it is only used for special rituals, it is at risk of disappearing. The active participation of the younger generation ensures that the language remains a living part of the culture and its unique knowledge.

178. (A) The proliferation of elaborate rain-making rituals and deities associated with weather
When a community's survival depends on rainfall, they often develop religious practices aimed at influencing the weather. This leads to the creation of specific deities and complex rituals to invite rain or protect crops from storms. These practices demonstrate the deep integration of the economy and the spiritual world, where nature is seen as a force that must be respected and appeased.

179. (C) The formal state-appointed police inspector
Traditional tribal governance relies on local institutions like the village headman, the council of elders, and the priest. These roles are established by custom and kinship rather than by a distant central government. A state-appointed police inspector is a feature of a modern bureaucratic system and is not a part of the original, autonomous social and political structure of the tribe.

180. (A) Shifting cultivation (Swidden agriculture)
Shifting cultivation is a sustainable agricultural system used by many forest-dwelling tribes. By burning a patch of forest and then leaving it to rest after a few years of use, the soil has time to recover its fertility naturally. This method requires a large territory and a low population density, allowing the forest to regenerate in a cyclical pattern that supports community survival.

181. (A) A natural object or animal believed by a society to have spiritual significance
A totem is a symbol that represents the mystical connection between a social group and the natural world. It can be an animal, plant, or object that the group believes has special spiritual power or is a common ancestor. Totems serve as a source of group identity and help regulate social behaviors, such as marriage rules, through the observation of strict taboos.

182. (D) Western Island Belt - Jarawa, Sentinelese, Onge
The Jarawa, Sentinelese, and Onge are tribes located in the Andaman and Nicobar Islands, which are part of the Eastern maritime region of India, not a Western Island Belt. Other regions like the Central Tribal Belt and the North-Eastern Belt are correctly identified with their respective tribes. This highlights the wide geographic distribution and distinct environmental contexts of tribal communities.

183. (A) Phaguna / Phagu
Phaguna is a traditional festival celebrated by many tribes in Central India, often involving communal hunting as a ritual activity. It marks the arrival of spring and is a time for the entire village to gather for celebration, music, and dance. The ritual hunt reinforces social bonds

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and shared purpose. It is a primary vehicle for socialization and cultural preservation.

166. (A) Design cooperative models that align with their traditional communal ethos
Effective economic programs must respect the existing social structure of the tribe. Since many tribal groups have a tradition of shared land and collective labor, using cooperative models is more likely to be successful. This approach builds on their communal values rather than forcing them into an individualistic system that might cause social conflict and the breakdown of traditional solidarity.

167. (A) It offers sustainable resource management strategies adapted over centuries to specific local environments.
Traditional ecological knowledge is important because it represents long-term human adaptation to nature. Tribal communities have developed sustainable ways to manage forests, water, and wildlife that have worked for generations. This wisdom can offer valuable lessons for modern conservation efforts, as it is based on a deep understanding of local ecosystems and the need to maintain a balance with nature.

168. (A) The emergence of economic stratification and wealth inequalities
The transition to a market economy often replaces communal sharing with individual competition for money. This shift allows some individuals to accumulate more wealth than others, leading to social classes and inequalities that were not present in traditional egalitarian tribes. It can disrupt community harmony and change the social status of different families, fundamentally altering the tribe's traditional social organization.

169. (B) Highly heterogeneous and secular
Robert Redfield defined folk societies as small, isolated, and highly homogenous groups with a strong sense of solidarity. Their behavior is traditional and spontaneous, often centered on religious beliefs. In contrast, urban societies are characterized by heterogeneity and secularism. A folk society relies on shared values and close personal relationships, which are the opposite of the impersonal and diverse nature of modern cities.

170. (A) Cultural diffusion and upward social mobility through imitation of dominant groups
When tribal groups adopt the customs of higher castes, it is an example of cultural diffusion where traits move from one social group to another. This process is often driven by a desire for better social status within the larger society. It shows that cultures are not isolated but are constantly interacting and changing as people seek new ways to improve their lives.

171. (A) A reciprocal socio-economic arrangement for the exchange of goods and services
The Jajmani system was a traditional economic structure in regional India where different castes provided services to one another in exchange for agricultural produce or other goods. It was a stable, non-monetary system based on long-term hereditary relationships. This arrangement ensured that everyone's basic needs were met while reinforcing the social and occupational hierarchy of the local village community.

172. (C) Onges - Deep underground coal mining
The Onge tribe of the Andaman Islands is traditionally a hunting and gathering community, relying on the forest and the sea for their survival. They do not practice industrial activities like coal mining. Other tribes like the Toda, Kotas, and Chenchus are correctly associated with their traditional occupations of pastoralism, artisan work, and foraging, reflecting their diverse economic strategies.

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173. (A) Garos
The Wangala festival, also known as the "100 Drums Festival," is the most important harvest celebration for the Garo people of Meghalaya. It is held to thank the sun god for a good harvest and marks the end of the agricultural year. The festival features traditional dancing, music, and social gatherings, serving as a powerful symbol of Garo cultural identity.

174. (A) Both Statement I and Statement II are true.
Syncretism is a common process where tribal communities integrate external religious elements into their own belief systems. By adopting major deities while keeping their traditional rituals, they create a unique spiritual blend. This process allows them to navigate social change while preserving their core identity. It highlights the

192. (A) Acculturation - The complete biological extinction of a race
Acculturation is a social process where two cultures influence each other through contact, not a biological extinction. It involves changes in social patterns and behaviors as groups learn from one another. Other terms like ethnocentrism, cultural relativism, and enculturation are correctly defined as the methods and principles used today to gain a deep and objective understanding of different regional and tribal societies.

193. (A) An impersonal supernatural force or power that may be concentrated in objects or persons
Mana is a concept found in many tribal religious structures, representing a generalized supernatural power that exists in the universe. This force is not a personal god or spirit but a power that can give success or strength to individuals or things. People who possess mana are often respected as leaders or healers, reflecting the belief that spiritual power can influence the world.

194. (C) Statement I is false but Statement II is true.
Tribal societies have very effective systems for social control, even without formal courts or police. Social order is maintained through shared customs, the pressure of public opinion, and the use of taboos. The fear of being ridiculed by the community or punished by spirits is a powerful deterrent to bad behavior. These informal mechanisms ensure that everyone follows the group's norms and maintains harmony.

195. (A) They play a central role in agriculture, gathering forest produce, and managing household economies.
In most traditional tribal societies, women are essential to the economic life of the community. They perform much of the labor in farming and are the primary gatherers of wild fruits, medicine, and fuel from the forest. By managing the household's resources, they ensure the family's survival. Their contribution is vital to the tribe's overall well-being and is integrated into their living style.

196. (A) The transition from diverse, locally sourced traditional diets to highly processed, market-dependent diets
The rise of modern diseases in regional areas is often linked to changes in what people eat. When communities move away from fresh, natural foods to sugary and processed items sold in markets, their health often suffers. This shift is a direct consequence of modernization and the loss of traditional food habits, showing how changes in the economy can have a negative impact.

197. (A) The imposition by a dominant community of aspects of its own culture onto another
Cultural imperialism happens when a powerful society forces its values, language, and lifestyles onto a weaker one. This often leads to the decline of the local culture as people are pushed to adopt the ways of the dominant group. In tribal contexts, this can occur through the media, education, or government policies that do not respect the community's unique heritage.

198. (A) Linguistic alienation, high dropout rates, and a disconnect from cultural heritage
When tribal children are forced to learn in a language they do not speak at home, they often struggle to succeed in school. This can lead to feelings of alienation and a high number of students leaving the education system early. Furthermore, because their own language is ignored, they may lose interest in their own cultural history and traditions, creating a generational gap.

199. (A) Electronic synthesizer
Traditional tribal music uses instruments made from natural materials like wood, skin, and bamboo. Items like the dhol, mandar, and flute are essential for communal dances and rituals. An electronic synthesizer is a modern invention that requires advanced technology and electricity, which are not part of the traditional material culture of indigenous groups. Music in these societies is communal and handmade.

200. (A) Natural regeneration of soil fertility during long fallow periods
Shifting cultivation is based on the idea that nature can heal itself if given enough time. After a plot of land has been farmed for a few years, it is left empty so that trees and plants can grow back

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traditional large families. This shift also creates new levels of wealth and status within the tribe. As the economy becomes individualistic, the traditional communal living style and social organization begin to change.

219. (B) Traditional Weapons
Non-material culture includes the intangible parts of a society, such as language, values, and religious beliefs. These are things that exist in the mind and guide how people act. Traditional weapons, however, are physical objects made of wood or metal. They are part of material culture because they are tangible items that people use for hunting or protection within their specific living style.

220. (A) A rite of thanksgiving and acknowledging the sacredness of nature's bounty
Offering the first part of a crop to the gods is a way for tribal communities to show gratitude for their food. It is a religious ritual that recognizes nature as a living force that provides for the people. This practice connects the economic work of farming with the spiritual world, ensuring the community remains in balance with the environment and its spiritual beliefs.

221. (A) Marriage must occur outside a specific social group, such as one's own clan.
Exogamy is a fundamental rule in many tribal kinship systems. It prevents people from marrying close relatives or members of the same clan. This practice forces different groups to interact and form alliances through marriage, which helps keep the tribe unified. By creating connections between different families and villages, exogamy strengthens the overall social structure and ensures the health of the community.

222. (A) Armchair Anthropology - Conducting extensive, immersive fieldwork in remote areas
Armchair anthropology actually refers to early researchers who wrote about cultures using other people's reports without visiting the groups themselves. Modern anthropology, however, relies on immersive fieldwork and participant observation. Other terms like ethnography and cultural relativism are correctly defined as the methods and principles used today to gain a deep and objective understanding of different regional and tribal societies.

223. (A) It acts as a symbol of unity, establishing kinship bonds and regulating marriage.
A totem is more than a spiritual symbol; it is a way to organize a tribe. People who share the same totem believe they are related and must follow specific rules, such as not marrying each other. This helps the community identify who is a relative, providing a clear framework for social relationships and ensuring that everyone understands their place and duties.

224. (C) Statement I is false but Statement II is true.
Tribal objects like baskets or pots are both useful and beautiful. In indigenous cultures, an everyday tool is often decorated with patterns that have spiritual meaning. This means that art is not something separate from life but is part of everything people make and use. Aesthetic value and practical utility are connected, reflecting the group's worldview and their desire to make objects symbolic.

225. (A) It follows a matrilineal descent system where the youngest daughter (Nokma) inherits property.
The Garo people of Meghalaya have a social system centered on women. Children take their mother's clan name, and family wealth is passed down through the female line. The youngest daughter has the special responsibility of caring for her parents and the family home. This structure influences how marriages are arranged and how decisions are made, placing the matrilineal kinship bond at the core.

226. (A) Recognizing and legally protecting traditional community forest rights and communal ownership
High-quality land policies for tribal areas must acknowledge that these communities have used the forest for centuries. By protecting their community rights instead of only giving land to individuals, the law can help preserve the tribe's traditional social structure and economic survival. This approach respects their communal values and ensures that they have the legal security to maintain their unique living style.

227. (A) A communal festive religious procession that reinforces shared cultural identity
A Yatra is a public celebration that brings people together to honor a deity. It often involves carrying a statue through the streets with music

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listening to a council of elders or paying a fine to the victim's family. These methods focus on healing social relationships quickly within the village. Modern legal systems, like taking a case to a distant Supreme Court, are external and do not match the tribe's traditional way of maintaining order.

210. (A) Traditional Ecological Knowledge (TEK)
Using the blooming of flowers to decide when to plant crops is a perfect example of traditional ecological knowledge. This wisdom is gained through many years of observing nature and understanding how the local environment works. For tribal communities, this knowledge is a vital tool for survival, allowing them to synchronize their agricultural activities with the natural cycles without modern technology.

211. (A) A woman having multiple husbands simultaneously
Polyandry is a rare but significant form of marriage found in some tribal societies. In this system, one woman is married to more than one man at the same time. This custom is often linked to the need to keep family land from being divided or to deal with an economy that requires men to be away for long periods during pastoral seasons.

212. (A) Warli - Assam
Warli art is a traditional tribal painting style from the state of Maharashtra in Western India, not Assam. It is known for its simple white figures on a red background. Other arts like Madhubani from Bihar, Patachitra from Odisha, and Kalamkari from Andhra Pradesh are correctly matched with their regions. These different styles reflect the unique artistic heritage and living styles of India.

213. (D) Local climate, topography, and available natural resources
Tribal houses are built using what is found nearby, such as wood, mud, and grass. The way they are designed depends on whether the people live in hot plains, rainy hills, or cold mountains. This makes their housing style a direct result of their environmental adaptation. By using natural materials and local designs, tribal communities create sustainable living spaces well-suited to their locations.

214. (C) Statement I is false but Statement II is true.
Most traditional tribal groups do not believe in the private ownership of land or water. Instead, they see nature as a shared resource that belongs to the entire community or is protected by spirits. This communal worldview encourages people to work together and share what they have. The idea of buying and selling land as individual property is an external concept.

215. (A) They are characterized by communal feasting, ritual sacrifices, and collective dancing.
Tribal festivals are social events that bring the whole village together to celebrate. They often include sharing food, performing rituals for the spirits, and dancing in groups. These activities are essential for strengthening community bonds and reinforcing the tribe's cultural identity. Festivals are a time when the sacred and the secular come together, providing a way for people to express their collective values.

216. (A) Uses a culturally responsive pedagogy incorporating local folklore, language, and ecology
Education is most effective when it connects with what children already know. By using local stories and the native language in textbooks, schools can make learning more interesting and respectful for tribal students. This approach helps preserve the community's culture while also providing modern knowledge. It reduces the gap between the tribe's living style and the formal education system, encouraging better results.

217. (A) Lack of access to currency markets and strong social bonds of reciprocal exchange
In some remote tribal areas, people continue to trade goods instead of using money. This happens because they are far from modern markets and because they value the social relationships that come with non-monetary exchange. Trading a bag of grain for a tool is a way to maintain social obligations and trust. This system shows that traditional economic structures can survive.

218. (A) Out-migration, fragmentation of joint families, and changing social hierarchies
When people start working for money instead of farming for themselves, it often leads to major social changes. Many young people leave their villages to find work in cities, which breaks up

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value and ensures that it remains a living vehicle for cultural heritage and traditional knowledge, supported by both the community and local institutions.

237. (A) The smallest, basic unit of culture, such as a tool, greeting, or belief
A cultural trait is a single, identifiable part of a culture. It can be a physical object like a specific type of drum, or an invisible idea like a religious belief or a way of saying hello. When these traits are put together, they form a cultural complex that defines a society's way of life, helping anthropologists understand how different cultures are built.

238. (A) The fracturing of kinship ties, disruption of migration, and cultural marginalization
Many tribal groups traditionally moved freely across large areas. When modern governments draw rigid borders through these lands, it can separate families and stop seasonal movements. This interference disrupts the tribe's social and economic life, making it hard for them to maintain their traditional living styles. It can lead to the isolation of the community and the weakening of their overall identity.

239. (D) Signing a modern legal business contract
Traditional rites of passage are rituals that mark major changes in a person's life, such as birth, becoming an adult, or getting married. These events are deeply connected to the community's history and spiritual beliefs. Signing a modern business contract is a formal economic activity that belongs to the contemporary state-led market system, not the ancestral or religious traditions of the tribe.

240. (A) Strategic syncretism and leveraging cultural structures for social development
Using a community's traditional songs to teach about health is a creative way to combine modern knowledge with indigenous culture. Because people already trust and enjoy their folk music, they are more likely to listen to the messages it carries. This approach respects the tribe's cultural heritage while also helping to improve their well-being, leveraging existing social and communicative structures effectively.

241. (A) Enduring patterns of social relationships and norms that organize society
Social structure is the framework that holds a society together over time. It includes the rules, roles, and institutions that guide how people interact with each other. In tribal communities, this structure is often based on kinship, clan membership, and customary laws. It ensures that social life is organized, allowing the community to function and pass their behavioral norms to each generation.

242. (A) Horticulturalists - Relying on large-scale, highly mechanized cash-crop farming
Horticulturalists actually use simple hand tools to farm small plots of land, mainly for their own survival. They do not use heavy machinery or large-scale industrial methods. Other groups like foragers, pastoralists, and agriculturists are correctly described by their reliance on hunting, herding, or continuous farming. This distinction is important for understanding the different ways that regional societies adapt to their specific environments.

243. (C) Water Buffalo
The Toda people of the Nilgiri Hills have a culture that is almost entirely centered on their water buffalo. These animals provide their food and are at the heart of their religious rituals and daily routines. The care of the buffalo and the management of their dairies are sacred tasks. This connection shows how an economic structure and religious beliefs can be completely integrated.

244. (C) Statement I is true but Statement II is false.
While tribal societies may not have written books, they possess very complex and sophisticated knowledge systems. This information is stored and passed down through oral traditions like storytelling and songs. These oral vehicles are highly effective for teaching the community's values and skills. The lack of a script does not mean a society lacks intelligence or deep understanding of the world or history.

245. (A) They are highly adaptive to local ecologies while prioritizing community living.
Tribal living styles are characterized by their ability to thrive in a specific environment using local resources. People live in close-knit groups

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and dancing. This event is a powerful way for a region to celebrate its shared traditions and values in public. By participating in the Yatra, individuals feel a stronger connection to their community and history, keeping the regional culture alive.

228. (A) Cultural homogenization and the shifting of youth aspirations away from traditional styles
When young people in tribal and regional areas watch global television or use the internet, they are exposed to a different way of life. This can make them want modern products and lifestyles instead of their traditional ones. Over time, this exposure can lead to different cultures becoming more similar, which may result in the loss of unique local languages and traditional behaviors.

229. (D) Rigid adherence to a single, globally recognized holy book
Traditional tribal religions are based on oral myths and rituals rather than written scriptures. They focus on the connection between humans and the spirits of nature. Unlike global religions that rely on a central holy book, indigenous spiritual life is localized and flexible. It is expressed through daily activities and seasonal ceremonies that honor the specific environment and ancestors of each tribe.

230. (A) Indigenous cosmological knowledge
Many tribal groups have their own systems for understanding time and the movements of the stars and moon. By using a lunar calendar to decide when to plant and harvest, they are applying their indigenous cosmological knowledge. This system is suited to their local environment and ensures that their agricultural activities are in harmony with nature, demonstrating the complexity of their intellectual heritage.

231. (A) Learned, shared, and transmitted socially across generations
Culture is the total way of life that a person learns as a member of a society. It is not something we are born with biologically; instead, it is passed down through language and social interaction. Every group has its own unique culture, which includes their beliefs, laws, and customs. This shared knowledge allows a community to work together and ensures its collective identity survives.

232. (A) Jhum - Settled, mechanized agriculture in Punjab
Jhum actually refers to shifting cultivation, a traditional farming method used by tribes in hilly areas, not mechanized farming. Other terms like Bonga (spirits), Dhumkuria (youth dormitory), and Pithora (ritual painting) are correctly identified with their respective tribal contexts. This highlights the importance of using specific terms accurately when discussing the diverse economic and religious structures of indigenous communities in India.

233. (A) Compensate the bride's kin for the loss of her productive and reproductive labor
In many tribal societies, a woman is a valuable worker in the fields and the forest. When she marries and leaves her home, her family loses her labor. The bride price is a traditional way for the groom's family to acknowledge this loss and give something back to her parents. It serves to legitimize the marriage and show respect for the woman's importance.

234. (C) Statement I is false but Statement II is true.
While tribal societies are generally more equal than others, they still have some social differences. These are usually based on things like age, gender, and which clan a person belongs to. Elders often have more authority than youth, and men may have different roles than women. However, they lack the rigid class or caste systems, and members still have communal access.

235. (A) It serves as a crucial source of subsistence, medicine, and supplementary cash income
For many forest-dwelling tribes, items like wild fruits, honey, and medicinal plants are essential for daily survival. Collecting these products provides them with food and healing materials, and selling the extra in markets gives them a little cash. This activity is a core part of their economic structure and demonstrates how their living style is integrated with the natural forest environment.

236. (A) Integrating it into primary education and promoting its use in local administration
To save a dying language, it must be used by the people in their everyday lives. By teaching it in schools and using it in government offices, the language stays relevant for the younger generation. This approach gives the language

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and restore the soil's nutrients. This ecological principle allows tribes to farm sustainably without the need for chemical fertilizers or modern intensive machinery.

201. (A) Arnold van Gennep
Arnold van Gennep was the anthropologist who first described the concept of rites of passage. He identified three stages in these rituals: separation from the old status, a transition period, and incorporation into the new status. His work has been fundamental for understanding how all human societies, especially tribal ones, manage major life changes like birth, adulthood, marriage, and death in a structured way.

202. (D) Lord Jagannath - Exclusively an imported European deity
Lord Jagannath is a deity deeply rooted in the regional and tribal culture of Odisha and has an indigenous origin, not a European one. Many scholars believe the deity began as a tribal totem. Other deities like Singbonga and Donyi-Polo are correctly matched with their respective tribes, reflecting the environment-centered spiritual life of the various indigenous groups across the Indian subcontinent.

203. (A) A nexus for economic exchange, social interaction, and dissemination of information
For tribal communities, the Haat is much more than just a place to buy and sell goods. It is a vital social hub where people from different villages meet to share news, maintain kinship ties, and celebrate their regional culture. The market serves as a primary site for cultural diffusion and social networking, making it an essential institution for indigenous living styles.

204. (C) Statement I is false but Statement II is true.
Customary laws are not fixed forever; they evolve as the community's needs and challenges change. While they are rooted in ancient traditions, they are flexible enough to deal with new social and economic situations. This adaptability ensures that the laws remain relevant and useful for maintaining order within the tribe, even though they may change more slowly than the formal laws of a state.

205. (A) Descent is traced through the mother, and the youngest daughter inherits the ancestral property.
The Khasi of Meghalaya have a matrilineal system where family identity and property move through the female line. The youngest daughter, known as the Ka Khadduh, has a special role as the keeper of the ancestral home and the one who performs family rituals. This structure places women at the heart of the kinship and economic system, defining their unique social organization.

206. (A) Train traditional birth attendants in modern hygienic practices while respecting their cultural role
To be successful, health programs must work with the people that tribal communities already trust. Traditional birth attendants have long been part of the village's social and health structure. By teaching them modern medical skills instead of ignoring them, health workers can ensure safer births while still respecting the community's cultural traditions. This approach creates a bridge between tradition and modern healthcare.

207. (A) They are dynamic, adapting to the context while preserving core cultural themes.
Oral traditions like myths and folk songs are not frozen in time; they change slightly as they are told to different audiences. While the main cultural messages and values remain the same, the details can be updated to reflect current experiences. This flexibility allows oral traditions to stay relevant and continue as a powerful tool for teaching each generation about their tribe's history.

208. (A) Biopiracy and the exploitation of indigenous intellectual property
When corporations take traditional tribal knowledge of plants and medicine and turn it into private patents, it is often seen as a form of biopiracy. This process exploits the indigenous groups who discovered and preserved this information over centuries. It deprives the tribe of their intellectual rights and can prevent them from using their own remedies, leading to further cultural marginalization.

209. (D) Prolonged litigation in the Supreme Court
Tribal societies traditionally use local and informal methods to settle arguments, such as

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where they share labor and support each other. This communal way of life is central to their survival and social health. By working with nature, they have developed sustainable traditions and behavioral norms that have allowed their cultures to endure.

246. (A) The Forest Rights Act (FRA), 2006, which recognizes traditional community rights
The Forest Rights Act is a significant modern law in India that finally acknowledges the historic rights of tribal communities to their ancestral forest lands. It allows them to legally manage and use the forest resources that they have traditionally depended on for their survival. By recognizing community ownership, this law helps protect the traditional economic structure and social organization of the tribal people.

247. (A) Methodological principle of suspending moral judgment to understand a culture
Cultural relativism is a key tool for researchers because it requires them to stop judging other societies by their own standards. Instead, it encourages them to see how a culture's beliefs and practices make sense within their own environment and history. This approach is essential for gaining an accurate understanding of the diverse regional and tribal groups that make up the whole society.

248. (A) Linguistic assimilation and a significant loss of indigenous cultural heritage
When a tribal group stops speaking its own language and switches to a dominant one, they lose more than just words. They lose the specific way their ancestors understood the world and their history. This process of assimilation often leads to the disappearance of unique folk tales, medicinal knowledge, and traditional songs, factor into the erosion of a tribe's distinct cultural identity.

249. (D) It is heavily restricted, allowing only the uppermost castes to enter.
Regional Melas are traditionally inclusive events that bring together people from all parts of society, including different castes and tribal groups. While they have religious importance, they also serve as vital markets and social gatherings for everyone. Restricting entry based on high-caste status would go against the traditional function of the Mela as a place for community interaction and shared regional culture.

250. (A) The deep integration of food habits and religious structure in tribal cultures
In many tribal societies, what people eat and drink is often part of their spiritual life. Locally made beverages are used both for communal feasts and as sacred offerings to the gods. This shows that there is no strict wall between everyday life and the religious world. Both are part of a single, integrated cultural structure where food habits serve all community needs.

251. (B) As a dynamic system covering the whole way of life
Culture in this specific anthropological context transcends simple artifact collection. It represents an integrated, evolving system that encompasses the total way of existence for community members. This definition highlights that cultural practices are not static but fluidly adapt while maintaining core identities, ensuring the community remains connected to its ancestral heritage and unique linguistic roots through daily interactions.

252. (A) To protect linguistic and ancestral heritage
Recognizing and valuing cultural frameworks is essential for preserving the distinct identity of tribal communities. By understanding these systems, researchers can identify the mechanisms that safeguard ancestral traditions and linguistic diversity. This preservation is vital for maintaining the continuity of unique heritages across generations, preventing the loss of historical knowledge and protecting the community's foundational collective memory through research.

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253. (C) Strong bonds with nature and oral traditions
Tribal and regional language areas are defined by specific cultural traits that emphasize a deep connection with the natural environment and the use of spoken narratives. These characteristics form the basis of their social framework, dictating how individuals perceive their ecosystem. Such traits are indispensable for the resilience of the community, as they facilitate the transmission of identity through collective participation.

by utilizing the natural diversity of its immediate environment and surroundings effectively.

272. (B) Communal sustenance and fair distribution
Unlike modern systems focused on individual profit, this economic structure emphasizes the well-being of the entire community. It prioritizes the equitable sharing of resources to ensure that every member has enough to survive. This collective focus reinforces the egalitarian values of the society, making sure that economic activities support the sustenance of the group rather than the accumulation of private.

273. (D) The traditional barter system
The exchange of goods within the regional language area often occurs through direct trading without money. This barter system is built on trust and mutual dependence, as community members rely on one another to provide necessary items. Such traditional methods of exchange strengthen social bonds and ensure that economic transactions are deeply embedded in the cultural practices and relationships of inhabitants.

274. (A) Cooperative basis reflecting collective ethos
Labor in this economic framework is organized through mutual help and shared effort. This cooperative approach reflects the community's belief in collective action and unity. By working together on tasks like farming or craftsmanship, members ensure that the needs of the group are met efficiently. This organization of labor reinforces the social ties and the shared identity of the community.

275. (C) Highly sensitive to ecological shifts
The community's economic survival depends on the health of the natural environment, making sustainable practices vital. Because their agrarian and foraging activities are directly impacted by changes in the ecosystem, they must manage resources carefully. This inherent necessity for sustainability ensures that the community can maintain its self-sufficiency and resilience even when faced with environmental fluctuations or limitations in natural.

276. (A) System giving meaning and direction to life
The cultural structure is the overarching system that provides a sense of purpose and significance to the community's existence. It acts as an interconnected web that links beliefs, arts, and institutions together. By offering a shared framework for understanding the world, this structure guides the actions and interpretations of its members, ensuring that the community remains focused and unified.

277. (D) Vocabulary and idiomatic expressions
The cultural structure serves as the main method for protecting the unique linguistic features of the regional language area. It preserves specialized words and traditional sayings through oral literature and storytelling. By maintaining these linguistic elements, the structure ensures that the community's distinct way of communicating remains intact, preventing the erosion of their linguistic identity and their rich oral heritage.

278. (B) Intergenerational transmission by elders
For the cultural structure to remain stable, knowledge must be continuously passed from one generation to the next. Elders play a critical role in this process by teaching younger members through apprenticeships and the sharing of myths. This active transmission ensures that traditions, music, and art forms are not lost, allowing the community's cultural essence to flourish across time.

279. (C) Aesthetic and symbolic daily preferences
The structural framework of the culture influences how individuals express themselves through art and symbols. It dictates the preferred styles and representations used in both everyday life and special ceremonies. These aesthetic choices are a reflection of the community's cohesive worldview, providing a consistent visual and symbolic language that reinforces their shared identity and cultural presence within their specific region.

280. (D) Marginalization of the regional language
When the core cultural structure of a community begins to break down, the local language often loses its importance and usage. This erosion leads to the language becoming marginalized, as the systems that supported its vocabulary and idioms disappear. Safeguarding the cultural framework is therefore essential, as it directly protects the linguistic diversity and the holistic survival of tribal identity.

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and ensures that vital knowledge about local flora remains a central part of their cultural identity.

263. (C) The construction using locally sourced materials
The living style of the regional language area emphasizes a sustainable and integrated approach to the environment. This is clearly seen in the requirement to build dwellings using materials found in the immediate vicinity. Such practices demonstrate an ecological consciousness, showing how the community adapts its housing needs to the local ecosystem while maintaining a harmonious relationship with surrounding nature.

264. (D) Egalitarian principles
Daily routines involving the communal sharing of food help to reinforce fairness and equality within the society. This practice ensures that resources are distributed among members, supporting the intrinsic egalitarian principles of the group. By eating together and sharing what is available, the community discourages social hierarchy and strengthens the bonds of mutual support that are essential for survival.

265. (A) By dictating a rhythm of life that aligns with seasonal changes
The community's living style is closely synchronized with the natural transitions of the seasons. This alignment affects both daily domestic tasks and larger social engagements, creating a rhythm of life that respects environmental patterns. Such a harmonious adaptation ensures that human activities remain sustainable and integrated with the broader ecosystem, reflecting the community's deep-seated respect for the cycles of nature.

266. (B) The social structure
The social structure serves as the essential framework that organizes how individuals relate to one another within a tribal community. It establishes the hierarchies and interpersonal connections that guide daily life. This foundational system provides the necessary order for communal living, ensuring that every member understands their place and their responsibilities toward others, thereby maintaining the overall stability of group.

267. (B) Strict kinship lineages
Clan affiliations and marital alliances are determined by a system of rigid descent and family ties. This reliance on kinship lineages ensures that social organization remains consistent and predictable across the regional language area. By following these established paths of ancestry, the community maintains its internal order and preserves the traditional bonds that define their collective identity and social relations.

268. (A) Custodians of language and tribal law
Within the social framework, elders occupy a central and vital role as protectors of tradition. They are responsible for maintaining the regional language and upholding the community's legal and ethical standards. As custodians of jurisprudence, they ensure that ancient knowledge and rules are passed down accurately, serving as the primary source of guidance and dispute resolution for the whole group.

269. (C) Regulates resources and collective decisions
The social structure provides the necessary rules for managing the distribution of communal resources. It also establishes the protocol for how the community makes collective decisions. This organized approach prevents individual hoarding and ensures that all members contribute to and benefit from the group's assets. Such regulation is fundamental to maintaining harmony and ensuring the efficient use of shared assets.

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270. (D) Changes in the external environment
The strength and stability of the social structure are often challenged by shifts in the world outside the community. These external changes test whether the existing social rules can adapt while still maintaining order. Despite these pressures, the social structure remains the primary mechanism for preserving the group's identity and managing the behavioral norms that define the tribal population.

271. (C) Agrarian system with forest foraging
The economic foundation of many tribal enclaves is built upon farming and the collection of resources from nearby forests. This system is tailored to the local geography, combining land cultivation with traditional foraging practices and local craftsmanship. Such an approach ensures that the community can meet its needs

254. (D) Dilution of the area's distinct identity
The foundational characteristics of a regional culture act as a shield for its unique character. When these core traits face disruption, the community's specific identity begins to fade. This dilution occurs because the cultural framework provides the necessary structure for maintaining linguistic and social continuity. Protecting these elements is critical to ensuring the survival of the group's historical and ancestral essence.

255. (C) Intrinsic value of distinct characteristics
Resilience against external pressures is derived from the inherent worth and strength of a community's unique cultural traits. These characteristics provide a robust foundation that allows the group to withstand outside influences while maintaining its integrity. By valuing these intrinsic qualities, the tribal area ensures its cultural survival, safeguarding the core identity that defines its specific linguistic and social heritage.

256. (B) They act as mechanisms for social cohesion.
Communal gatherings play a vital role in unifying members of tribal and regional communities. These events serve as platforms where social bonds are strengthened through shared experiences and collective participation. By acting as mechanisms for cohesion, such gatherings ensure the group remains united, fostering a sense of belonging and maintaining the structural integrity of the community's unique way of life.

257. (D) Expression of ancestry and agriculture
In these regional communities, festivals are far more than simple celebrations. They serve as profound manifestations of ancestral history and important agricultural milestones. These events allow participants to express their cultural heritage while honoring the cycles of nature that sustain their livelihoods. Such expressions reinforce the community's connection to its past and its environment through meaningful, symbolic celebratory activities.

258. (A) Collective journeys reinforcing social bonds
Yatras represent significant collective journeys that strengthen the relationships between community members. These events reinforce both spatial and spiritual connections, allowing individuals to move together through a shared landscape. By participating in these journeys, the regional language area maintains its social unity and reinforces the cultural ties that bind different settlements together within a single, cohesive social framework.

259. (C) Multifaceted arena for diverse exchanges
The local mela serves as a versatile space where social, cultural, and economic interactions happen simultaneously. It provides a venue for people from various settlements to gather, renewing kinship ties and sharing linguistic traditions. This multifaceted environment is essential for the continuous flow of cultural information and the strengthening of communal solidarity across the entire tribal and regional language area.

260. (A) The active transmission of core cultural values
Organized communal events like festivals, yatras, and mela are instrumental in passing down heritage to the younger generation. Through active participation, youth learn the essential values and traditions that define their community. This process transforms abstract beliefs into tangible experiences, ensuring the continuity of the living culture and preserving the foundational identity of the regional group for the future.

261. (D) Linked to the ecosystem and nature's cycles
Systematic observations reveal that food practices in regional communities are deeply integrated with the local environment. Dietary habits and food sources follow the natural rhythms and cycles of the ecosystem. This connection highlights the community's reliance on their immediate surroundings, demonstrating how their nutritional needs and preparation methods are shaped by the availability of resources provided by nature.

262. (B) Repository of indigenous plant knowledge
Traditional methods of preparing food serve as an important storage of local botanical information. These practices reflect a deep understanding of indigenous plants and their uses, which has been passed down through generations. By maintaining these preparation techniques, the community preserves its ecological consciousness

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281. (A) As fundamentally animistic
The religious framework of many tribal settlements is based on animism, which involves a deep respect for natural forces and ancestral spirits. This structure prioritizes the spiritual connection between humans and the environment. By viewing the world through an animistic lens, the community organizes its spiritual life around the belief that nature and ancestors actively influence their daily survival.

282. (B) Intermediaries between physical and spiritual realms
Shamans or spiritual leaders serve as vital links between the everyday world and the spiritual world. They occupy a central position in the regional community by facilitating communication with spirits and performing necessary rituals. Their role is essential for maintaining cosmic balance and providing guidance on sacred matters, ensuring that the community remains connected to its spiritual traditions and beliefs.

283. (B) Ensure agricultural fertility and protection
Propitiatory rites are specific rituals performed to seek favor from spiritual entities. The primary goal of these ceremonies is to guarantee successful harvests and protect the community from harm. By following these sacred mandates, the religious structure provides a sense of security and control over the environmental factors that are crucial for the community's physical survival and overall communal prosperity.

284. (A) Oral recitation in local regional languages
Sacred myths and religious knowledge are passed down through spoken words rather than written books. These oral recitations occur in the local language, ensuring that the community's unique linguistic and spiritual heritage remains intertwined. This method of transmission keeps the myths alive and accessible to all members, reinforcing their collective psychological resilience and their shared understanding of cosmic history.

285. (C) It enforces taboos and moral codes governing individual actions.
The religious structure plays a significant role in shaping the ethical behavior of the community. It establishes rules and forbidden actions that guide how individuals should behave toward others and the environment. These taboos and moral codes are deeply integrated into daily life, ensuring that individual actions align with the community's spiritual values and maintain the necessary social and cosmic harmony.

286. (D) Conditioned by unwritten ancestral customs
Behavior within these communities is guided by long-standing customs that have been passed down orally through generations. These unwritten rules are not random; they provide a structured way of interacting that reflects the community's history. By following these ancient protocols, members ensure that their actions remain consistent with the values and traditions established by their ancestors over many centuries.

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287. (C) Adherence to values and collective identity
In the regional language area, how a person behaves is seen as a sign of their commitment to the group's shared principles. Appropriate conduct demonstrates respect for the collective identity and a willingness to uphold communal standards. This focus on behavior as a reflection of values helps to maintain a strong sense of unity and shared purpose among all community members.

288. (B) They ensure social conformity and minimize interpersonal conflicts.
Customs act as a unifying force that encourages members to act in predictable and accepted ways. By providing clear guidelines for social interaction, these traditions help to prevent disagreements and promote harmony. This social conformity is essential for the smooth functioning of the community, as it fosters a sense of belonging and ensures that the group remains cohesive and stable.

289. (D) Observation and participation in community life
Members of the community learn the expected ways of behaving not through formal schooling, but by watching others and taking part in daily activities. This hands-on approach to learning ensures that customs are deeply internalized from a young age. By participating in community life, individuals naturally acquire the social

CHAPTER 07
Arts of Tribal and Regional Languages

1. Which of the following best defines the oral tradition in the context of tribal and regional traditional music?
(A) The systematic transcription of musical scores in ancient classical manuscripts
(B) Verbal and performative transmission of melodies across successive generations
(C) The digital broadcasting of regional songs via modern television media networks
(D) The fusion of ancestral musical styles with contemporary electronic synthesizer tools

2. What is the primary effect of introducing traditional tribal dance forms onto mass broadcast media like Doordarshan?
(A) Decontextualization of performances from their ritualistic settings
(B) Total elimination of ancestral dance styles by modern broadcasting
(C) Conversion of tribal rhythms into rigid classical music notations
(D) Limitation of the viewing audience to localized community members

3. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Traditional music of regional language areas often features unique rhythmic structures not found in classical Raag-Raagini.
Reason (R): Regional music is fundamentally designed for community rituals rather than rigid classical codification.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

4. In traditional Indian arts, 'Bhiti Chitra' refers to which specific art form?
(A) Oil painting on canvas
(B) Silk weaving
(C) Clay idol sculpting
(D) Wall painting or murals

5. Which of the following statements is correct regarding Kohbar Kala?
(A) It is primarily practiced as a martial art form using metal weapons.
(B) It involves the casting of metal using the lost-wax technique.
(C) It is a traditional mural art traditionally painted in marriage chambers.
(D) It is exclusively broadcasted on All India Radio (A.I.R.) as an audio drama.

6. Consider the following statements regarding traditional musical instruments in tribal areas:
I. They are often crafted from locally available natural materials like bamboo and animal skin.
II. They are entirely imported from urban centers for performances.
III. They play an integral role in community dances and agricultural festivals.
IV. They are strictly classified under the modern electronic instrument category.
Which of the above statements are correct?
(A) I and II only
(B) I and III only
(C) II and IV only
(D) I, III and IV only

7. Which of the following statements is incorrect concerning Sohrai painting?
(A) It is traditionally practiced by women in rural and tribal communities.
(B) Natural pigments and clay are commonly used to create the artwork.
(C) It is a seasonal harvest art form celebrating nature and cattle.
(D) It is primarily a digital art form popularized by early broadcasts.

8. Given below are two statements:
Statement I: The theory of performance

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299. (B) Learning lifestyles and food gathering
For the youth of the community, participating in yatras is an important way to learn about their heritage. During these journeys, younger generations gain hands-on experience in traditional ways of living and how to find food in the wild. This active participation ensures that the skills and knowledge needed for survival are passed down, preserving the community's nomadic traditions.

300. (A) The consumption of culturally significant food
Eating specific traditional foods during their journeys helps to strengthen the community's bond with their history and the land. These meals are not just for nutrition but serve as a reminder of their ancestral heritage. By consuming these culturally important items during yatras, the group reinforces its connection to the landscape and its unique identity, ensuring traditions remain vibrant.

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classical Raag-Raagini modes
(D) To eliminate the future need for conducting live tribal dance festivals

17. A cultural officer is tasked with curating a radio program on All India Radio (A.I.R.) representing a visual tribal dance. What is the most effective broadcasting strategy they should employ?
(A) Broadcasting silence to represent the visual movements of the dance
(B) Using vivid descriptive commentary alongside traditional rhythmic music
(C) Playing a completely unrelated classical Raag to fill the time slot
(D) Converting the dance broadcast into a written script for the listeners

18. What defines 'Paak Kala' within the context of regional and tribal culture?
(A) The traditional knowledge of culinary arts and cooking methods
(B) The specialized art of building various vernacular architectures
(C) The complex crafting of specialized indigenous metal weaponry
(D) The spinning of regional silk threads using traditional methods

19. What is a primary cultural effect of integrating regional Raag-Raagini into national broadcasting?
(A) The complete and irreversible loss of local dialects across the country
(B) The immediate and widespread decline of national classical music forms
(C) The standardization and wider recognition of regional melodic frameworks
(D) The banning of traditional musical instruments in localized performances

20. In the context of regional arts, what material is primarily associated with Dhokra art?
(A) Bamboo
(B) Stone
(C) Silk
(D) Metal

21. Given below are two statements:
Statement I: Tribal architecture predominantly utilizes heavily processed industrial materials like steel and concrete.
Statement II: Traditional tribal architects adapt their structures to the local climate using indigenous materials like bamboo and wood.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

22. Which of the following statements is correct about the role of performance theory in tribal dances?
(A) Performance is designed strictly for maximizing commercial profit.
(B) Performance acts as a medium for social cohesion and storytelling.
(C) Performance is always conducted by a single professional solo dancer.
(D) Performance completely avoids the use of any musical instruments.

23. If a community creates implements for hunting and daily utility using flexible, hollow woody grass, they are primarily engaging in:
(A) Stone art
(B) Metal art
(C) Clay art
(D) Bamboo art

24. All of the following are traditional themes found in Sohrai painting EXCEPT:
(A) Urban industrial landscapes
(B) Depiction of wildlife and birds
(C) Celebration of cattle and agriculture
(D) Floral and geometric patterns

25. A regional artist wants to preserve a dying local music style. According to the role of broadcasting, what is the most competent approach?
(A) Keeping the music a strict secret within the community
(B) Recording performances to archive them in a local library
(C) Recording the performances for documentary radio broadcasts
(D) Stopping the music to prevent potential cultural corruption

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in traditional arts emphasizes community participation over passive observation.
Statement II: Broadcasting on All India Radio (A.I.R.) inherently maintains the physical community participation of the original performance.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

9. Match the items in List I with those in List II.
List I: (Art Forms)
P. Murti Kala
Q. Paak Kala
R. Bamboo Art
S. Silk Art
List II: (Primary Medium/Context)
1. Culinary practices and traditional food
2. Weaving and textile design
3. Sculpting and clay idols
4. Basketry and structural crafts
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

10. Which of the following pairs is correctly matched regarding traditional arts?
(A) Kohbar Kala - Marriage chamber paintings
(B) Bhiti Chitra - Wood carving techniques
(C) Sohrai - Classical dance notation
(D) Paak Kala - Stone architecture

11. All of the following are traditional categories of Indian musical instruments EXCEPT:
(A) Tata Vadya (Stringed)
(B) Sushira Vadya (Wind)
(C) Avanaddha Vadya (Percussion)
(D) Synthesizer Vadya (Electronic)

12. Consider the following factors influencing the integration of traditional performing arts in broadcasting platforms like All India Radio (A.I.R.) and Doordarshan:
I. The need to preserve regional cultural heritage
II. The translation of visual dance forms into audio for radio
III. The limitation of broadcast time for extended traditional rituals
IV. The goal to commercialize exclusively classical Raag-Raagini
V. The requirement to reach diverse linguistic demographics
Which of the above statements are correct?
(A) I, II, IV and V only
(B) I, II, III and V only
(C) II, III, IV and V only
(D) I, III, IV and V only

13. An artisan utilizes local terracotta to create ritualistic figures for a village festival. This is a direct application of which art form?
(A) Paak Kala
(B) Silk Art
(C) Clay Art (Murti Kala)
(D) Bamboo Art

14. Which of the following pairs is incorrectly matched?
(A) Wood craft - Tribal masks and totems
(B) Stone art - Monolithic structures and carving
(C) Architecture - Vernacular tribal housing
(D) Metal art - Bamboo basket weaving

15. Arrange the following steps in the logical chronological order of creating traditional Bhiti Chitra (Wall Painting):
I. Applying the final natural color pigments
II. Preparing the wall surface with mud and cow dung
III. Drawing the initial outlines of the motifs
IV. Gathering natural minerals and clay for colors
(A) IV, II, III, I
(B) II, IV, I, III
(C) I, II, III, IV
(D) IV, III, II, I

16. Which of the following is the most appropriate reason for Doordarshan to broadcast tribal dances?
(A) To replace existing urban entertainment programs with tribal content
(B) To visually archive and disseminate diverse regional cultural forms
(C) To train regional tribal artists in rigid

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Q. Doordarshan
R. Live Village Performance
S. Audio Archiving

List II: (Primary Limitation)

1. Restricted to limited local audience reach
2. Cannot capture the visual aesthetics of dance
3. Lacks the dynamic interaction of a live audience
4. Lacks visual context and live physical presence

(A) P-2, Q-3, R-1, S-4
(B) P-4, Q-2, R-3, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-1, Q-4, R-2, S-3

35. Which of the following pairs is correctly matched?
(A) Sohrai Painting - Associated with marriage chambers
(B) Kohbar Kala - Associated with harvest festivals
(C) Bhiti Chitra - Wall paintings integrated into architecture
(D) Murti Kala - Silk weaving technique

36. All of the following are integral to traditional Paak Kala EXCEPT:
(A) Foraging local ingredients
(B) Traditional fermentation methods
(C) Seasonal festivity recipes
(D) Usage of chemical food preservatives

37. Consider the following elements commonly found in traditional regional dance forms:
I. Complex, rigid classical hand gestures (Mudras) only
II. Circular group formations
III. Synchronization with local percussion instruments
IV. Depiction of agricultural cycles
V. Solo performances in enclosed urban theaters

Which of the above elements are correct?
(A) II, III, and IV only
(B) I, II, and III only
(C) III, IV, and V only
(D) I, IV, and V only

38. A community constructs a memorial pillar out of a single large rock. This is an application of:
(A) Metal art
(B) Stone art
(C) Bamboo art
(D) Clay art

39. Which of the following pairs is incorrectly matched regarding materials used in traditional arts?
(A) Silk art - Cocoon threads
(B) Murti kala - Fired earth/Terracotta
(C) Bhiti Chitra - Synthetic acrylic paints
(D) Bamboo art - Cane and grass

40. A media researcher is analyzing the impact of early television on tribal arts. What is the most competent conclusion they could draw regarding Doordarshan's role?
(A) It led to the immediate extinction of local tribal languages.
(B) It functioned purely as an audio medium for classical music.
(C) It completely replaced the traditional village performance space.
(D) It curated regional arts while granting them national visibility.

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41. What is the most appropriate definition of 'Murti Kala' in the context of Indian traditional arts?
(A) The traditional sculpting and crafting of idols and figures
(B) The art of creating woven garments
(C) The architectural design of tribal homes
(D) The practice of traditional herbal medicine

42. A local artisan is commissioned to decorate the exterior of a newly built community center. They paint large naturalistic motifs directly onto the plastered structure. What type of art is this?
(A) Bamboo art
(B) Paak Kala
(C) Silk art
(D) Bhiti Chitra

43. What defines the primary distinction between tribal traditional music and institutional classical music?
(A) Tribal music lacks all rhythm, while classical music has complex cycles.
(B) Tribal music is orally transmitted, while classical music is formal.

26. Which of the following defines the concept of 'Raag-Raagini' in Indian musical theory?
(A) A traditional classification framework of melodic modes and variations
(B) A mathematical system of repeating rhythmic percussion cycles
(C) A specific type of ancient tribal stringed musical instrument
(D) A style of regional architecture found in northern territories

27. What is the effect of using natural vegetable dyes in traditional Silk art?
(A) It drastically increases the carbon footprint of textile production.
(B) It ensures the textiles are environmentally sustainable and authentic
(C) It makes the finished fabric completely fireproof and durable.
(D) It ensures the textiles are environmentally sustainable and authentic

28. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Doordarshan has played a crucial role in the survival of many regional dance forms.
Reason (R): Visual broadcasting platforms provide national exposure and archival recording for localized visual arts.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

29. Which of the following is an example of wood craft in tribal communities?
(A) Terracotta pots
(B) Bronze figurines
(C) Carved ceremonial masks
(D) Woven silk sarees

30. Which statement correctly describes the function of traditional musical instruments in tribal areas?
(A) They are used solely as decorative items in households.
(B) They are exclusively used for classical solo performances.
(C) They are manufactured in modern factories for export only.
(D) They are functional tools integrated into rituals and daily life.

31. Consider the following statements regarding the theory of broadcasting for regional arts:
I. It bridges the gap between remote tribal artists and national audiences.
II. It often requires modifying the duration of a traditional performance.
III. It perfectly preserves the exact spatial dynamics of a live village ritual.
IV. It helps in the audio-visual documentation of endangered art forms.
Which of the above statements are correct?
(A) I, II and IV only
(B) I, III and IV only
(C) II, III and IV only
(D) I, II and III only

32. Which of the following statements is incorrect about tribal architecture?
(A) It relies heavily on locally sourced materials.
(B) It incorporates climatic considerations in its design.
(C) It relies strictly on standardized urban blueprints.
(D) It often features elements of mud, bamboo, and thatch.

33. Given below are two statements:
Statement I: Metal art in tribal regions is completely devoid of ritualistic significance.
Statement II: Traditional metal crafting often employs the lost-wax casting method for creating utility and ceremonial items.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

34. Match the broadcasting medium in List I with its primary limitation for traditional arts in List II.
List I: (Broadcasting Medium)
P. All India Radio (A.I.R.)

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protocols and cultural norms that are necessary for successful social integration.

290. (A) Elders using dispute resolution mechanisms
When someone breaks the established rules of behavior, the community relies on its older members to handle the situation. Elders use traditional methods for solving disagreements and enforcing social standards. Their wisdom and authority are respected, allowing them to manage deviations in a way that restores harmony and maintains the integrity of the community's unwritten ancestral customs and social order.

291. (C) As mutually reinforcing
The social and economic systems of a tribal community work together to support and strengthen one another. The way the society is organized affects how resources are managed, and the economic practices in turn help to maintain the social order. This interdependent relationship creates a robust framework that ensures the community can survive both physically and culturally by balancing needs.

292. (A) Kinship and clan-based social structure
In these regional groups, the division of labor is based on family ties and clan memberships rather than individual choice or market forces. The social structure determines who performs specific tasks, ensuring that work is organized according to traditional roles. This method of organizing labor keeps the community connected to its ancestral roots and ensures that economic activities remain socially aligned.

293. (D) Standing within the social structure
Access to essential resources like land and water is determined by an individual's position and relationships within the community. Instead of using money to buy resources, people receive what they need based on their status and clan affiliation. This system ensures that resources are allocated according to established social rules, which helps to maintain the community's traditional hierarchy and collective management.

294. (B) Communal feasts
Extra resources or wealth are shared with the entire group through large community meals and celebrations. This redistribution prevents any one person from gathering too much while others have little. By sharing surplus food and goods during these feasts, individuals can improve their social standing while simultaneously supporting the well-being of the whole community and reinforcing collective sustenance spirit.

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295. (C) Collective management of economic hardship
Because the social and economic structures are so closely linked, the community faces difficult times together. This interdependence ensures that no member has to deal with poverty alone, as the group's cooperative systems provide a safety net. By managing hardships collectively, the tribal area prevents the community from breaking apart and maintains its resilience against external economic or environmental pressures.

296. (D) Living style, yatras, and food
A complete understanding of this culture requires looking at how daily life, spiritual journeys, and nutrition are all connected. These three elements form a holistic picture of how the community exists within its environment. By evaluating living styles, sacred movements like yatras, and dietary habits together, researchers can better appreciate the complex and integrated nature of unique identities.

297. (A) Pattern tied to available natural food
The community moves from place to place during certain times of the year to follow the availability of wild or cultivated food sources. This seasonal migration is a direct response to the natural cycles of the ecosystem. By adapting their living style to where food is most plentiful, the community ensures its survival and demonstrates deep practical knowledge of local resources.

298. (B) In the form of sacred yatras
The periodic movements of the community are given a formal and spiritual structure through the practice of yatras. These organized journeys transform seasonal migrations into significant cultural events. By institutionalizing movement in this way, the regional language area maintains its social and spiritual bonds while also following the practical necessity of navigating different parts of their traditional landscape for essential resources.

(C) Tribal music is exclusively performed on modern electronic instruments.
(D) Tribal music is entirely silent and performed without any vocal sound.

44. What is the primary cause for the distinct regional variations found in Bamboo art across India?
(A) Strict national laws dictating bamboo weaving patterns
(B) The influence of foreign architectural styles
(C) Different species of bamboo growing in different climatic zones
(D) The standardization of bamboo art by All India Radio (A.I.R.) broadcasts

45. Which of the following statements is a recall of the traditional purpose of Kohbar Kala?
(A) It was painted on shields used in local warfare.
(B) It was used to decorate the handles of agricultural tools.
(C) It was a design used exclusively in silk weaving.
(D) It was painted in nuptial chambers to bless the marriage.

46. Given below are two statements:
Statement I: Traditional musical instruments are often classified into four categories: Tata, Avanaddha, Sushira, and Ghana.
Statement II: A flute made of local wood used in a tribal dance is classified as a Tata Vadya (String instrument).
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

47. Which statement is correct regarding the role of performance in tribal societies?
(A) It serves as a living archive of community history and myths.
(B) It is solely an economic transaction.
(C) It is always performed by outsiders to the tribe.
(D) It focuses entirely on individual fame rather than collective identity.

48. When adapting a traditional tribal dance for broadcast on Doordarshan, which of the following concept applications is necessary?
(A) Ignoring the visual lighting requirements
(B) Framing the spatial formations of the dance to fit within the camera's aspect ratio
(C) Replacing traditional costumes with modern urban clothing
(D) Broadcasting the dance without any accompanying audio

49. Which of the following is an exception to the natural materials traditionally used in tribal Murti Kala?
(A) Riverbed clay
(B) Cow dung
(C) Fiberglass
(D) Plant-based resins

50. In preserving traditional arts, why is archiving via broadcasting (like All India Radio) a highly competent strategy?
(A) It physically preserves the original wooden instruments for long-term use.
(B) It creates an immutable audio record of oral traditions for posterity.
(C) It ensures that all regional artists become extremely wealthy and famous.
(D) It stops the art form from evolving naturally within the village setting.

51. What does 'Sohrai Painting' fundamentally represent in its original context?
(A) A mourning ritual for deceased ancestors
(B) A celebration of the harvest and reverence for agricultural cattle
(C) A structural blueprint for building mud houses
(D) A recipe book for traditional Paak Kala

52. What is the primary effect of introducing synthetic dyes to traditional Silk art communities?
(A) It enhances the cultural authenticity of the finished silk textile.
(B) It leads to a decline in knowledge of natural dye extraction.
(C) It makes the traditional weaving process significantly slower to complete.

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(D) It completely changes the physical structure of the spun silk thread.

53. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Tribal architecture is highly sustainable and ecologically balanced.
Reason (R): Tribal architecture utilizes locally available, biodegradable materials like mud, thatch, and bamboo.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

54. In the study of Indian arts, which material is essential to the practice of 'Dhokra' metal art?
(A) Iron ore and coal
(B) Aluminum sheets
(C) Silver and diamonds
(D) Beeswax and brass/bronze scrap

55. Which of the following is correct regarding the performing arts broadcasted on All India Radio?
(A) They focus heavily on visual storytelling and complex lighting.
(B) They are exclusively broadcasted in the English language only.
(C) They rely on auditory elements like modulation and regional music.
(D) They require the listener to be present in a physical theater.

56. Consider the following statements regarding regional dance styles:
I. They often reflect the local topography and climate.
II. They are rigidly uniform across the entire country.
III. They utilize local dialects in their accompanying songs.
IV. They are frequently tied to the agricultural calendar.
Which of the above statements are correct?
(A) I, III and IV only
(B) I, II and III only
(C) II, III and IV only
(D) I, II and IV only

57. Which statement is incorrect regarding Paak Kala in regional cultures?
(A) It encompasses traditional methods of food preparation.
(B) It often utilizes foraging and localized flora.
(C) It is deeply connected to regional festivals and rituals.
(D) It involves standardized fast-food preparation techniques.

58. Given below are two statements:
Statement I: Raag-Raagini systems exclusively belong to classical traditions and have no interaction with regional folk music.
Statement II: Many classical Raagas evolved from or were inspired by regional and tribal melodies.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

59. Match the items in List I with those in List II.
List I: (Traditional Art Form)
P. Stone Art
Q. Wood Craft
R. Silk Art
S. Clay Art (Murti Kala)
List II: (Descriptive Element)
1. Carving totems and masks
2. Monolithic memorials and sculptures
3. Terracotta figurines
4. Sericulture and loom weaving
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

60. Which of the following pairs is correctly matched concerning regional performance?
(A) Doordarshan - Exclusively an audio broadcasting platform
(B) All India Radio (A.I.R.) - Audio broadcasting of regional music and drama
(C) Raag-Raagini - A type of tribal dance
(D) Bhiti Chitra - A traditional stringed musical instrument

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61. All of the following are traditional applications of Bamboo art EXCEPT:
(A) Crafting musical instruments like flutes
(B) Weaving storage baskets
(C) Forging metal hunting weapons
(D) Constructing temporary structural shelters

62. Consider the following elements which characterize the 'Theory and Role of Performance' in tribal societies:
I. Collective participation
II. Transmission of ancestral knowledge
III. Commercial ticketing and profit maximization
IV. Ritualistic appeasement of nature
V. Strict separation between performer and audience
Which of the above elements are correct?
(A) I, II, and IV only
(B) I, III, and V only
(C) II, IV, and V only
(D) I, II, and III only

63. A regional community uses natural plant extracts to paint intricate marital symbols on a freshly plastered mud wall. This is a direct application of:
(A) Kohbar Kala
(B) Metal art
(C) Wood craft
(D) Silk art

64. Which of the following pairs is incorrectly matched regarding traditional arts?
(A) Sushira Vadya - Wind instruments
(B) Avanaddha Vadya - String instruments
(C) Ghana Vadya - Solid percussion instruments
(D) Tata Vadya - String instruments

65. Arrange the following developments in the chronological order of broadcasting regional performing arts in India:
I. Establishment of Doordarshan for visual mass media
II. Live, unrecorded community performances in villages
III. Archiving regional music via early gramophone records
IV. Setting up of All India Radio (A.I.R.) for national audio broadcasting
(A) II, III, IV, I
(B) I, II, III, IV
(C) II, IV, III, I
(D) III, II, I, IV

66. Which is the most appropriate reason why traditional tribal dance is difficult to classify under the classical 'Natya Shastra' framework?
(A) Tribal dances are organic expressions not bound by rigid classical codifications.
(B) Tribal dances are generally formless and chaotic without any rhythmic pattern.
(C) Tribal dancers do not use any form of musical accompaniment or instrumentation.
(D) Tribal dances were invented after the classical texts were formally written.

67. A cultural archivist is documenting indigenous cooking methods that rely on sun-drying and natural fermentation. They are studying:
(A) Murti kala
(B) Paak Kala
(C) Chitra kala
(D) Architecture

68. What defines 'Architecture' in the context of tribal and regional areas?
(A) Vernacular practices using local materials and climatic adaptation
(B) The construction of modern urban skyscrapers using industrial steel
(C) The digital design of modern broadcast studios using advanced tech
(D) The crafting of miniature clay models exclusively for domestic display

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69. What is the primary cause for the diminishing practice of traditional Wood Craft in certain tribal regions?
(A) The overabundance of forest resources in almost every tribal territory
(B) Deforestation and restricted access to timber due to conservation laws
(C) The introduction of digital woodcarving software to replace manual tools
(D) The lack of interest in any form of art among the younger generations

70. In regional music traditions, what does the term 'traditional music' generally imply?
(A) Music produced electronically in modern high-fidelity studios

(B) Contemporary Silk Art
(C) Abstract Stone Art
(D) Kohbar Kala

141. A radio producer is tasked with capturing the essence of a regional harvest festival. The most competent approach is to:
(A) Record the ambient sounds, music, and interviews about rituals.
(B) Play a pre-recorded classical symphony to represent rural culture.
(C) Only broadcast the sound of modern tractors in the local fields.
(D) Broadcast a silent segment to signify the sanctity of the festival.

142. What fundamentally defines 'Chitra Kala' in the context of Indian arts?
(A) The art of painting and picture-making
(B) The art of making musical instruments
(C) The culinary arts
(D) The architectural sciences

143. What is the primary cause for the use of natural clays in traditional Murti Kala?
(A) Local accessibility, cultural significance, and biodegradability
(B) High expense of clay which showcases the wealth of the community.
(C) Requirement of modern industrial kilns to be correctly shaped.
(D) Mandates provided by the national broadcasting networks.

144. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): The Raag-Raagini system provides a structural framework that can be observed in variations of regional and semi-classical music.
Reason (R): Regional music has continually interacted with classical traditions, leading to a mutual exchange of melodic structures.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

145. In traditional arts, 'Sohrai' is closely associated with which material?
(A) Natural clays (red, black, yellow, white) applied on mud walls
(B) Woven silk
(C) Melted bronze
(D) Carved stone

146. Which statement is correct regarding the role of Doordarshan in performing arts?
(A) It functions as a visual archive for diverse regional performances.
(B) It acts exclusively as a news network with no cultural programming.
(C) It only broadcasts international films for urban television viewers.
(D) It actively discourages the practice of traditional dance in villages.

147. Consider the following statements regarding Bamboo art:
I. It is heavily practiced in regions where bamboo is naturally abundant.
II. It includes the weaving of intricate baskets and mats.
III. It is a highly unsustainable and toxic art form.
IV. It is used in creating traditional traps for fishing and hunting.
Which of the above statements are correct?
(A) I, II and IV only
(B) II, III and IV only
(C) I, III and IV only
(D) I, II and III only

148. Which statement is incorrect regarding traditional Stone Art?
(A) It involves carving and shaping stones for utility or memorial purposes.
(B) It is often used to erect megaliths in memory of ancestors.
(C) It is a temporary art form made to dissolve in water.
(D) It requires specific tools like chisels and hammers.

149. Given below are two statements:
Statement I: Kohbar Kala is typically painted by men in public village squares.
Statement II: Kohbar Kala is traditionally painted by women inside the nuptial chambers

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(C) A traditional percussion instrument (drum)
(D) A modern electronic synthesizer

80. Which statement is correct about traditional Stone art in tribal regions?
(A) It is solely used for making lightweight jewelry.
(B) It is often used to create megalithic memorials or pathalgadi for ancestors.
(C) It involves weaving thin stone fibers into cloth.
(D) It is a temporary art form that washes away in the rain.

81. Consider the following statements regarding the theory of broadcasting:
I. Broadcasting transforms a localized performance into a mass-mediated event.
II. It requires technical adaptation of audio levels for instruments originally meant for open air.
III. It perfectly replicates the ritualistic aura of a live temple performance.
IV. It plays a role in standardizing certain performance styles to suit mass consumption.
Which of the above statements are correct?
(A) I, II and IV only
(B) II, III and IV only
(C) I, III and IV only
(D) I, II and III only

82. Which statement is incorrect regarding traditional regional dance styles?
(A) They are usually accompanied by traditional musical instruments.
(B) They are often performed in groups.
(C) They are exclusively performed by professionally certified dancers only.
(D) Costumes often reflect the local handloom and craft traditions.

83. Given below are two statements:
Statement I: All India Radio (A.I.R.) focuses on visually stimulating elements of performance art.
Statement II: Doordarshan incorporates both audio and visual broadcasting to capture the multifaceted nature of traditional dance.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

84. Match the items in List I with those in List II.
List I: (Traditional Art Term)
P. Bhiti
Q. Murti
R. Paak
S. Chitra
List II: (Literal Meaning/Context)
1. Picture/Painting
2. Wall
3. Cooking/Culinary
4. Idol/Statue
(A) P-2, Q-4, R-3, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

85. Which of the following pairs is correctly matched regarding tribal arts?
(A) Kohbar - Wall painting for weddings
(B) Sohrai - Metal casting
(C) Dhokra - Bamboo weaving
(D) Raag-Raagini - Clay sculpting

86. All of the following are traditional applications of clay art EXCEPT:
(A) Crafting terracotta horses for rituals
(B) Creating mud reliefs on house walls
(C) Forging iron agricultural tools
(D) Making everyday domestic pottery

87. Consider the following statements regarding the use of Bamboo in tribal arts and architecture:
I. It is favored for its high tensile strength and flexibility.
II. It is used to make wind instruments like flutes.
III. It is a non-renewable resource that is rarely used.
IV. It is a primary material for crafting traps and baskets.
V. It is used as structural support in vernacular housing.
Which of the above statements are correct?
(A) I, II, IV, and V only

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(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) I, II, III, and V only

88. An ethnographer records a tribal group singing a melodic framework that changes according to the time of day. This is a regional concept application most closely related to:
(A) Raag-Raagini system
(B) Kohbar Kala
(C) Murti Kala
(D) Paak Kala

89. Which of the following pairs is incorrectly matched regarding the elements of performance?
(A) Audience - Passive recipients in classical, often active participants in tribal
(B) Space - Formal stages in classical, village squares in traditional
(C) Instruments - Standardized in classical, locally crafted in tribal
(D) Broadcasting - Enhances live physical interaction between performer and distant viewer

90. A rural community prepares for a harvest festival. What is the most appropriate art form they would engage in to decorate their homes?
(A) Sohrai Painting
(B) Kohbar Kala
(C) Metal Art
(D) Stone Art

91. In a theoretical analysis of tribal performing arts, a researcher notes that the art form is heavily reliant on community participation. This demonstrates the researcher's competency in understanding:
(A) The isolationist nature of tribal societies across the country
(B) Socio-cultural integration and collective identity in performance
(C) The purely commercial motivation behind various tribal art forms
(D) The strict division of labor found in modern classical music

92. What is the fundamental definition of 'Vernacular Architecture' in the context of tribal and regional arts?
(A) Architecture designed by internationally renowned expert architects
(B) Architecture using local materials and knowledge to meet local needs
(C) Architecture that strictly uses glass and steel for all structural parts
(D) Architecture based on classical Roman designs for large monuments

93. What is a primary cause for the adaptation of regional dance styles when performed on television platforms like Doordarshan?
(A) Fitting performances within camera frames and broadcast slots
(B) The complete lack of traditional instruments in the studios
(C) The dancers' inability to remember their steps for a camera
(D) The governmental ban on traditional costumes for national TV

94. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Traditional Paak Kala (Culinary Art) acts as a repository of indigenous botanical knowledge.
Reason (R): Tribal cooking heavily relies on foraging seasonal, wild edible plants and natural herbs from the local ecosystem.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

95. Wood craft in tribal regions is frequently utilized to create which of the following?
(A) Delicate silk threads
(B) Totemic pillars and ceremonial masks
(C) Metal cooking pots
(D) Large monolithic stone memorials

96. Which statement is correct regarding the theory of performance in regional contexts?
(A) Performances are usually static and unchanging over centuries.
(B) Performances communicate myths, morals, and social structures.
(C) Performances are strictly prohibited during agricultural seasons.
(D) Performances eliminate the need for spoken

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language in a community.

97. Consider the following statements regarding 'Bhiti Chitra':
I. It translates directly to 'wall painting'.
II. It frequently employs natural colors derived from minerals and plants.
III. It is an ancient practice that integrates art with everyday living spaces.
IV. It is entirely done using modern spray paint techniques.
Which of the above statements are correct?
(A) I, II and III only
(B) I, III and IV only
(C) II, III and IV only
(D) I, II and IV only

98. Which of the following statements is incorrect concerning musical instruments in All India Radio (A.I.R.) broadcasts?
(A) The acoustic properties of traditional instruments must be carefully mic'd for broadcast.
(B) All India Radio (A.I.R.) has helped popularize many obscure regional instruments.
(C) Traditional instruments cannot be broadcasted due to frequency limitations.
(D) Broadcasting helps archive the sounds of rare tribal instruments.

99. Given below are two statements:
Statement I: Silk art in regional areas involves both the rearing of silkworms (sericulture) and the weaving of the fabric.
Statement II: Regional silk motifs are heavily influenced by the natural environment and local mythology.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

100. Match the items in List I with those in List II.
List I: (Broadcasting Function)
P. Audio Archiving
Q. Visual Broadcasting
R. Live Commentary
S. Studio Recording
List II: (Cultural Impact)
1. Translates the context of the performance for diverse listeners
2. Preserves oral traditions and traditional music for posterity
3. Provides controlled acoustic environments for clearer sound
4. Captures the aesthetic and spatial elements of regional dance
(A) P-2, Q-4, R-1, S-3
(B) P-4, Q-2, R-3, S-1
(C) P-1, Q-3, R-2, S-4
(D) P-3, Q-1, R-4, S-2

101. Which of the following pairs is correctly matched regarding traditional arts?
(A) Stone art - Pathalgadi (stone erection tradition)
(B) Clay art - Megalithic structures
(C) Wood craft - Terracotta horses
(D) Silk art - Dhokra casting

102. All of the following are primary functions of traditional dance forms EXCEPT:
(A) Re-enactment of mythological stories
(B) Social bonding and community cohesion
(C) Individual silent meditation
(D) Celebrating agricultural milestones

103. Consider the following statements regarding traditional musical instruments:
I. They are designed according to the acoustic properties of local materials.
II. They include stringed, wind, and percussion varieties.
III. They are played strictly by professionally trained classical musicians.
IV. They are essential to the rhythm of tribal dances.
V. They are often imbued with ritualistic significance.
Which of the above statements are correct?
(A) I, II, IV, and V only
(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) I, II, III, and V only

104. A local radio station records an elder singing a traditional song regarding the changing of

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seasons. The station then translates and explains the lyrics before playing the song. This concept application illustrates:
(A) The role of broadcasting in cultural mediation and preservation
(B) The destruction of local culture
(C) The enforcement of classical Raag-Raagini
(D) The practice of visual archiving

105. Which of the following pairs is incorrectly matched regarding the material and the art form?
(A) Beeswax - Metal art (Dhokra)
(B) Cocoon - Silk art
(C) Mud/Cow dung - Bamboo art
(D) Chisel and Mallet - Stone art

106. Arrange the following steps in the chronological order of the traditional Dhokra (lost-wax) metal casting process:
I. Pouring molten metal into the mold
II. Creating a basic clay core
III. Breaking the baked clay mold to reveal the metal art
IV. Layering wax over the core and detailing the design
(A) II, IV, I, III
(B) IV, II, III, I
(C) I, II, IV, III
(D) II, I, IV, III

107. What is the most appropriate way for a mass broadcaster to respect traditional arts while airing them?
(A) Providing proper cultural context and acknowledging the regional community
(B) heavily editing the audio to sound like modern pop music
(C) claiming the art form as a new invention of the broadcasting network
(D) broadcasting it as a comedy segment

108. A documentary filmmaker is covering 'Murti Kala' in rural India. They should focus on artisans working with:
(A) Clay and terracotta
(B) Silk threads
(C) Woven bamboo
(D) Traditional spices

109. What defines 'Kohbar Kala' conceptually?
(A) A traditional painting style specific to the nuptial chamber, laden with fertility symbols
(B) A martial art using bamboo sticks
(C) A method of preserving meat in Paak Kala
(D) A style of carving large wooden pillars

110. What is a significant cause for the transition of regional artists from traditional village squares to All India Radio (A.I.R.) studios?
(A) Opportunities for dissemination, economic support, and recognition
(B) The desire to perform in air-conditioned rooms exclusively
(C) The complete national ban on all outdoor village performances
(D) The lack of interested audiences in any modern rural villages

111. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Traditional dances are highly effective at non-verbal storytelling.
Reason (R): They utilize specific kinetic movements, group formations, and rhythmic gestures to convey narratives.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

112. Which of the following is an example of regional architecture?
(A) A stilt house constructed of locally harvested bamboo and thatch
(B) A steel and glass commercial complex
(C) A standardized concrete apartment building
(D) A marble monument built using imported European stone

113. Which statement is correct regarding 'Sohrai' painting?
(A) It is created around Diwali/harvest time, honoring cattle and nature.
(B) It is primarily created during the monsoon season to welcome the rains.
(C) It is a digital art form used in modern television graphics.
(D) It is traditionally painted by male priests

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114. Consider the following statements regarding Paak Kala in tribal regions:
I. It heavily features the use of local, unrefined spices.
II. It includes traditional methods of fermentation (e.g., rice beer).
III. It relies entirely on imported, processed ingredients.
IV. It represents a deep understanding of local ecology and seasons.
Which of the above statements are correct?
(A) I, II and IV only
(B) II, III and IV only
(C) I, III and IV only
(D) I, II and III only

115. Which statement is incorrect regarding traditional string instruments in regional music?
(A) They are classified as Sushira Vadya.
(B) They are often made from hollowed wood or gourds.
(C) They are used to accompany vocal storytelling.
(D) Their strings are traditionally made from animal gut, hair, or plant fibers.

116. Given below are two statements:
Statement I: The theory of broadcasting suggests that mass media invariably preserves traditional art exactly as it is without any alteration.
Statement II: Broadcasting often inevitably alters the spatial and temporal dimensions of traditional performances to fit media formats.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

117. Match the items in List I with those in List II.
List I: (Material)
P. Wood
Q. Metal
R. Bamboo
S. Clay
List II: (Corresponding Art Form)
1. Basket weaving
2. Dhokra casting
3. Terracotta idol making
4. Mask carving
(A) P-4, Q-2, R-1, S-3
(B) P-1, Q-3, R-4, S-2
(C) P-2, Q-4, R-3, S-1
(D) P-3, Q-1, R-2, S-4

118. Which of the following pairs is correctly matched regarding traditional arts?
(A) Bhiti Chitra - Painting on walls
(B) Architecture - Cooking traditional food
(C) Paak Kala - Building mud houses
(D) Murti Kala - Weaving silk

119. All of the following are traditional characteristics of 'Raag-Raagini' EXCEPT:
(A) Complete lack of melodic structure
(B) Association with specific times of the day
(C) Association with specific seasons
(D) Influence on regional and folk melodic compositions

120. Consider the following statements regarding the impact of Doordarshan on regional arts:
I. It brought visual tribal arts to non-tribal audiences.
II. It provided a platform for marginalized artists.
III. It completely erased classical dance from television.
IV. It helped in the visual documentation of colorful tribal costumes.
V. It forced tribal dancers to sing in English.
Which of the above statements are correct?
(A) I, II, and IV only
(B) II, III, and V only
(C) I, III, and IV only
(D) I, II, and V only

121. A community builds temporary ritual structures using woven grasses and canes. This concept application is primarily part of:
(A) Bamboo art
(B) Stone art
(C) Metal art
(D) Silk art

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122. Which of the following pairs is incorrectly matched regarding broadcasting elements?
(A) All India Radio (A.I.R.) - Audio preservation
(B) Doordarshan - Visual and audio broadcasting
(C) Live performance - Unmediated spatial interaction
(D) Studio recording - Uncontrolled natural acoustic environment

123. A researcher successfully analyzes the nutritional value of traditional tribal fermented foods. This shows competency in the study of:
(A) Paak Kala
(B) Murti kala
(C) Chitra kala
(D) Architecture

124. What is the most appropriate description of traditional Silk art in regional India?
(A) Handloom weaving using Ahimsa silk techniques and regional motifs
(B) Weaving that relies strictly on synthetic nylon threads for all items
(C) A modern art form introduced to tribal regions in the 21st century
(D) A mural painting technique used specifically on tribal mud walls

125. A traditional artist alters the length of their community dance from two hours to fifteen minutes for a television slot. This is a case of:
(A) Media adaptation and structural alteration of traditional performance
(B) Technical enhancement of the original community ritual for a camera
(C) Complete destruction of the musical instruments used in the dance
(D) Shift from Murti Kala sculpting to the culinary arts of Paak Kala

126. What does 'Bhiti Chitra' fundamentally mean in the context of regional arts?
(A) Wall mural or painting
(B) Ground painting
(C) Canvas painting
(D) Body painting

127. What is a direct effect of recognizing regional traditional music on national broadcasting networks?
(A) Validation of regional identities and preservation of linguistic diversity
(B) Increased cultural homogenization and loss of all regional identity
(C) The immediate banning of classical music on the national radio
(D) A decrease in the quality of broadcast technology in rural regions

128. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Traditional musical instruments in tribal areas are intimately linked to local ecology.
Reason (R): Artisans construct these instruments using materials like wood, skin, horns, and bamboo found in their immediate environment.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

129. Which of the following is a recall of the primary motif of Kohbar Kala?
(A) Fertility symbols, lotuses, and reproductive imagery
(B) War scenes and weapons
(C) Modern urban architecture
(D) Abstract geometric shapes with no meaning

130. Which statement is correct regarding traditional tribal Wood Craft?
(A) It is used for making utility items and ritualistic carved pillars.
(B) It is solely used for making paper in the forest regions.
(C) It involves the smelting of ores for industrial purposes.
(D) It is a technique used in silk weaving on traditional looms.

131. Consider the following statements regarding the theory of performance in traditional arts:
I. Performance is inherently tied to the community's socio-religious life.
II. There is often no strict division between the performer and the spectator.
III. Performances are primarily scripted and read from a teleprompter.

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IV. The transmission of performance skills is generally oral and kinetic.

Which of the above statements are correct?

(A) I, II and IV only
(B) II, III and IV only
(C) I, III and IV only
(D) I, II and III only

132. Which of the following statements is incorrect about regional Silk art?

(A) It involves complex loom weaving techniques.
(B) It is a craft entirely devoid of regional cultural significance.
(C) Traditional regional motifs are often woven into the fabric.
(D) Sericulture (rearing of silkworms) is a crucial preliminary step.

133. Given below are two statements:

Statement I: Tribal architecture is characterized by mass-produced, identical concrete housing.

Statement II: Traditional tribal architecture adapts organically to the topography and utilizes natural ventilation and local materials.

(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

134. Match the items in List I with those in List II.

List I: (Defining Characteristic)

P. Sohrai Painting
Q. Dhokra Metal Art
R. Paak Kala
S. Murti Kala

List II: (Defining Characteristic)

1. Lost-wax casting method
2. Harvest themes honoring cattle
3. Sculpting terracotta figures
4. Regional culinary traditions

(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

135. Which of the following pairs is correctly matched regarding traditional arts?

(A) Tata Vadya - Percussion instruments
(B) Avanaddha Vadya - Wind instruments
(C) Sushira Vadya - Wind instruments
(D) Ghana Vadya - String instruments

136. All of the following are benefits of broadcasting traditional arts on Doordarshan EXCEPT:

(A) Visual documentation of endangered dance forms
(B) National exposure for rural artists
(C) Complete substitution of live community festivals

137. Consider the following statements regarding the classification of traditional music:

I. It heavily features vocal traditions.
II. It includes work songs, harvest songs, and ritualistic chants.
III. It completely rejects any form of rhythm.
IV. It often uses localized language dialects.
V. It is entirely derived from Western musical theory.

Which of the above statements are correct?

(A) I, II, and IV only
(B) II, III, and V only
(C) I, III, and IV only
(D) I, II, and V only

138. If a researcher studies the acoustic properties of a tribal bamboo flute, this is an application of concepts from:

(A) Musical Instruments (Sushira Vadya)
(B) Chitra kala
(C) Paak Kala
(D) Silk art

139. Which of the following pairs is incorrectly matched regarding regional arts?

(A) Bhiti Chitra - Wall
(B) Paak Kala - Cooking
(C) Murti Kala - Metal Weapons
(D) Wood Craft - Carved Masks

140. A tribal community designs their houses with steep thatched roofs to shed heavy monsoon rains and raised bamboo platforms to avoid floods. What is the most appropriate term for this practice?

(A) Vernacular Architecture

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(B) Music rooted in cultural history, passed down orally and regionally
(C) Music that strictly follows Western classical notation and scales
(D) Music exclusively composed for early silent films in urban centers

71. Given below are two statements:
Statement I: Doordarshan's broadcast of regional arts helped in national integration by showcasing cultural diversity.
Statement II: Doordarshan strictly censored all tribal languages and only broadcasted in English.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

72. Which of the following statements is correct regarding Murti Kala?
(A) It involves painting on silk fabrics.
(B) It is deeply connected with ritualistic and religious idol worship in regional areas.
(C) It is the traditional art of building bamboo bridges.
(D) It solely deals with abstract digital sculpture.

73. A tribal group performs a dance mimicking the movements of animals to ensure a successful hunt. This concept application is best described as:
(A) Abstract entertainment performed for visiting urban tourists
(B) Ritualistic or sympathetic magic performed through dance
(C) Classical Raag formulation based on ancient musical scriptures
(D) Paak Kala practices involving the preparation of ritualistic foods

74. All of the following are examples of Chitra Kala EXCEPT:
(A) Bhiti Chitra
(B) Kohbar Kala
(C) Sohrai Painting
(D) Dhokra Casting

75. To evaluate the competency of a regional broadcaster, one must assess their ability to:
(A) Erase all local dialects from the national broadcast frequency
(B) Mediate regional arts for a wider audience without losing authenticity
(C) Play only international pop music to appeal to the global youth
(D) Replace live performances entirely with modern AI-generated sounds

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76. Which of the following best defines the 'Lost-Wax' technique used in regional arts?
(A) A method of preserving wax by freezing it in specialized containers
(B) A casting process where a wax model is melted to leave a metal sculpture
(C) A style of painting using melted wax on fine silk fabrics for rituals
(D) A woodworking technique to polish large pieces of traditional furniture

77. What is the effect of modern commercialization on traditional Paak Kala?
(A) It has led to the complete abandonment of modern foods in rural areas.
(B) It leads to the dilution of recipes and reliance on processed ingredients.
(C) It enhances the nutritional value of all known indigenous tribal foods.
(D) It restricts culinary practices to only raw ingredients found in forests.

78. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Silk art in regional areas often incorporates motifs of local flora and fauna.
Reason (R): Traditional weavers draw inspiration from their immediate natural environment to design textile patterns.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

79. In the context of musical instruments, a 'Mandar' or 'Madal' is primarily categorized as:
(A) A wind instrument
(B) A stringed instrument

of a house.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

150. Match the items in List I with those in List II.
List I: (Instrument Category)
P. Tata Vadya
Q. Sushira Vadya
R. Avanaddha Vadya
S. Ghana Vadya
List II: (Example)
1. Bamboo Flute
2. Animal-skin Drum (Mandar)
3. One-stringed instrument (Ektara)
4. Solid metal cymbals (Manjira)
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

151. Which of the following pairs is correctly matched regarding traditional arts?
(A) Paak Kala - Culinary arts
(B) Chitra kala - Silk weaving
(C) Murti kala - Wall painting
(D) Architecture - Metal forging

152. All of the following are key components of the 'Theory of Performance' in traditional settings EXCEPT:
(A) High integration with community rituals
(B) Oral transmission of skills
(C) Exclusive reliance on written textual scripts
(D) Dynamic interaction between performer and audience

153. Consider the following statements regarding 'Paak Kala':
I. It refers to traditional cooking methods.
II. It plays a role in preserving regional agricultural heritage.
III. It includes the knowledge of local medicinal plants used in food.
IV. It is exclusively focused on mass-producing synthetic foods.
V. It is deeply integrated into regional festive traditions.
Which of the above statements are correct?
(A) I, II, III, and V only
(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) I, II, III, and IV only

154. A television director decides to broadcast a tribal dance. They use multiple camera angles to capture group formations, costumes, and footwork. This application of broadcasting concepts demonstrates an understanding of:
(A) Visual spatiality and aesthetic complexity in traditional dance
(B) The purely auditory nature of dance as a medium for television
(C) The complete irrelevance of traditional costumes for modern viewers
(D) The absolute necessity of following classical Raag-Raagini scripts

155. Which of the following pairs is incorrectly matched regarding the cultural context of the art?
(A) Sohrai - Harvest and cattle celebration
(B) Kohbar - Marriage and fertility
(C) Murti Kala - Idol making and worship
(D) Bhiti Chitra - Creating metal weapons

156. Arrange the following forms of communication in the chronological order of their historical emergence in regional cultures:
I. Mass visual broadcasting (Doordarshan)
II. Oral tradition and live community performance
III. Mass audio broadcasting (All India Radio)
IV. Internet-based digital streaming
(A) II, III, I, IV
(B) I, II, III, IV
(C) III, II, I, IV
(D) II, I, III, IV

157. What is the most appropriate reason for the use of local natural pigments in Bhiti Chitra?
(A) Accessibility in local environments and binding with mud walls
(B) These are imported from urban centers and are highly expensive.
(C) These are mandated by the national government for tribal artists.

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all tribal communities.
(C) It is the art of building bamboo homes for localized populations.
(D) It completely relies on urban supermarkets for all its ingredients.

230. Consider the following statements regarding traditional Silk Art:
I. It often involves non-violent (Ahimsa) methods in certain regions.
II. It incorporates motifs reflecting local myths and nature.
III. It is entirely a product of the modern industrial revolution.
IV. The knowledge of natural dyeing is integral to the craft.
Which of the above statements are correct?
(A) I, II and IV only
(B) II, III and IV only
(C) I, III and IV only
(D) I, II and III only

231. Which statement is incorrect regarding the 'Lost-Wax' casting technique in Metal Art?
(A) It requires the creation of a wax model.
(B) The wax model is encased in clay before firing.
(C) It is used exclusively to make large iron bridges.
(D) Molten metal replaces the melted wax to form the sculpture.

232. Given below are two statements:
Statement I: Tribal musical instruments are mass-produced in factories to ensure uniformity.
Statement II: Tribal musical instruments are hand-crafted locally, resulting in unique acoustic properties for each piece.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

233. Match the items in List I with those in List II.
List I: (Broadcasting Platform/Concept)
P. All India Radio (A.I.R.)
Q. Doordarshan
R. Archiving
S. Live Performance
List II: (Descriptive Focus)
1. Audio-visual broadcasting of regional arts
2. Unmediated community interaction
3. Preserving audio recordings of oral traditions
4. Audio-only mass dissemination
(A) P-4, Q-1, R-3, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-3, R-4, S-1
(D) P-3, Q-4, R-1, S-2

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234. Which of the following pairs is correctly matched regarding traditional arts?
(A) Murti kala - Idol sculpting
(B) Paak Kala - Wall painting
(C) Bhiti Chitra - Culinary arts
(D) Architecture - Silk weaving

235. All of the following are examples of traditional 'Avanaddha Vadya' (Percussion) EXCEPT:
(A) Mandar
(B) Dhol
(C) Flute
(D) Nagada

236. Consider the following elements typically integrated into traditional regional performances:
I. Vocal storytelling and singing
II. Rhythmic percussion (Avanaddha Vadya)
III. Dance movements mimicking nature or agriculture
IV. Strict adherence to written classical scripts only
V. Use of locally crafted costumes and masks
Which of the above statements are correct?
(A) I, II, III, and V only
(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) I, II, III, and IV only

237. A local government wants to construct a community center that respects traditional tribal housing. They employ techniques using bamboo frameworks and mud-plastered walls. This is a practical application of:
(A) Vernacular Architecture
(B) Silk Art
(C) Dhokra Art

incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

167. Match the items in List I with those in List II.
List I: (Specific Tribal/Regional Art)
P. Kohbar
Q. Sohrai
R. Dhokra
S. Vernacular Architecture
List II: (Primary Focus)
1. Cattle and harvest celebration
2. Marriage and fertility symbolism
3. Local climate and material adaptation
4. Lost-wax metal casting
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

168. Which of the following pairs is correctly matched regarding traditional materials?
(A) Clay art - Terracotta
(B) Bamboo art - Forged iron
(C) Stone art - Woven fabric
(D) Silk art - Melted bronze

169. All of the following belong to the traditional 'Chitra Kala' traditions EXCEPT:
(A) Bhiti Chitra
(B) Kohbar Kala
(C) Sohrai Painting
(D) Avanaddha Vadya

170. Consider the following statements regarding regional Paak Kala:
I. It is an expression of regional cultural identity.
II. It emphasizes sustainable foraging and seasonal ingredients.
III. It relies on complex traditional knowledge of preservation, like smoking or sun-drying.
IV. It strictly avoids the use of any local spices.
V. It plays a central role in regional festivals.
Which of the above statements are correct?
(A) I, II, III, and V only
(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) I, II, III, and IV only

171. A community sculpts a figure from river clay, bakes it in an open fire, and uses it in a harvest ritual. This is a practical application of:
(A) Murti kala
(B) Paak Kala
(C) Silk art
(D) Architecture

172. Which of the following pairs is incorrectly matched regarding the theory of performance?
(A) Traditional Dance - Often participatory and ritualistic
(B) Classical Dance - Codified and strictly structured
(C) Broadcasting - Amplifies local art to mass audiences
(D) Oral Tradition - Strict reliance on printed textbooks

173. A key competency required for an All India Radio (A.I.R.) broadcaster presenting traditional music is:
(A) Understanding the cultural context and regional dialect of the music
(B) The specialized ability to play various classical Indian instruments
(C) Deep knowledge of advanced visual video editing software programs
(D) The ability to completely silence the traditional musical instruments

174. What is the most appropriate description of traditional regional 'Architecture'?
(A) Building practices using local materials and environmental adaptation
(B) The use of standardized blueprints provided by the central government
(C) Construction of religious temples using expensive imported white marble
(D) Temporary tents used only during the duration of localized festivals

175. A traditional artist is faced with the challenge of a 3-minute broadcast limit on Doordarshan for a dance that normally lasts two hours. By selecting the most visually dynamic portion to perform, the artist is engaging in:
(A) Media adaptation and performance mediation
(B) Paak Kala
(C) Bamboo weaving

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(A) Instruments that produce sound through a vibrating stretched membrane, like drums
(B) Instruments that produce sound by plucking strings
(C) Instruments that produce sound by blowing air
(D) Solid instruments that clash together

194. What is the primary cause for the loss of traditional Paak Kala knowledge in modern times?
(A) Shift toward standardized diets and loss of local biodiversity
(B) Over-documentation of traditional regional recipes by researchers.
(C) Increased broadcasting of modern television cooking shows.
(D) The abundance of wild edible plants in modern urban areas.

195. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Kohbar Kala paintings often feature motifs of bamboos, lotuses, and fish.
Reason (R): These motifs are traditional symbols of fertility, proliferation, and marital harmony suitable for a nuptial chamber.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

196. Which of the following is a recall of the material used in traditional terracotta Murti Kala?
(A) Fired clay
(B) Carved stone
(C) Woven bamboo
(D) Spun silk

197. Which statement is correct regarding the visual aesthetic of traditional tribal dances?
(A) Reliance on crafted jewelry, organic materials, and handwoven textiles
(B) They completely lack any form of costuming or bodily adornment.
(C) They exclusively use imported synthetic fabrics for all dance costumes.
(D) They require the dancers to remain entirely stationary during a ritual.

198. Consider the following statements regarding the integration of regional arts on television:
I. It requires spatial re-staging of open-air dances for the camera.
II. It helps in standardizing a specific version of the art form for mass consumption.
III. It provides a platform for visual storytelling through traditional arts.
IV. It completely eliminates the original ritualistic purpose of the art in the village.
Which of the above statements are correct?
(A) I, II and III only
(B) II, III and IV only
(C) I, III and IV only
(D) I, II and IV only

199. Which statement is incorrect regarding traditional 'Metal Art'?
(A) It includes the crafting of traditional weaponry and hunting tools.
(B) It is solely used for making paper scrolls.
(C) It involves complex smelting and casting techniques.
(D) Dhokra is a prominent example of tribal metal art.

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200. Given below are two statements:
Statement I: Traditional architecture heavily utilizes steel reinforcements and glass facades in tribal regions.
Statement II: Vernacular architecture relies on indigenous materials like bamboo, timber, and mud.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

201. Match the items in List I with those in List II.
List I: (Concept)
P. Performance Theory
Q. Broadcasting Theory
R. Chitra Kala
S. Musical Instruments
List II: (Corresponding Application)
1. Visual storytelling through murals
2. Amplifying local sounds to mass audiences

S. Broadcasting Role

List II: (Function)

1. Visual and auditory mass media platform
2. Analysis of audience and performative interaction
3. Preservation and mass dissemination of culture
4. Auditory mass media platform

(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-3, R-4, S-1
(D) P-3, Q-4, R-1, S-2

185. Which of the following pairs is correctly matched regarding traditional art forms?
(A) Silk art - Rearing silkworms and weaving
(B) Stone art - Crafting bamboo baskets
(C) Clay art - Smelting iron ore
(D) Wood craft - Painting on silk

186. All of the following are true regarding traditional 'Bhiti Chitra' EXCEPT:
(A) They are painted on structural walls.
(B) They use natural and earthy colors.
(C) They are exclusively painted on modern synthetic canvas.
(D) They often depict motifs relevant to daily life and rituals.

187. Consider the following elements which characterize traditional 'Paak Kala':
I. Usage of indigenous flora and fauna
II. Techniques passed down through oral tradition
III. Complete reliance on chemical food preservatives
IV. Connection to regional festivals
V. Foraging as a method of food collection
Which of the above elements are correct?
(A) I, II, IV, and V only
(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) I, II, III, and V only

188. A community erects a large, uncarved monolithic slab in honor of a deceased leader. This concept application is best categorized under:
(A) Stone art
(B) Bamboo art
(C) Silk art
(D) Chitra kala

189. Which of the following pairs is incorrectly matched regarding regional musical instruments?
(A) Flute - Wind instrument (Sushira)
(B) Mandar (Drum) - Percussion instrument (Avanaddha)
(C) Ektara - Solid percussion instrument (Ghana)
(D) Manjira (Cymbals) - Solid percussion instrument (Ghana)

190. Arrange the following steps in the chronological order of traditional Silk art production:
I. Dyeing the threads with natural colors
II. Harvesting the cocoons (Sericulture)
III. Weaving the threads on a traditional handloom
IV. Extracting and spinning the silk threads
(A) II, IV, I, III
(B) IV, II, III, I
(C) I, II, IV, III
(D) II, I, IV, III

191. What is the most appropriate reason for the rhythmic complexity often found in traditional tribal music?
(A) Functional integration with group dancing and community labor
(B) Reliance on complex written classical notation and scale sheets
(C) The widespread use of modern electronic drum machine technology
(D) The historical influence of complex foreign classical symphonies

192. A media archivist successfully categorizes 100 hours of tribal folk songs recorded on All India Radio (A.I.R.) into their respective ritual contexts. This demonstrates competency in understanding:
(A) Auditory archiving and the contextual nature of traditional music
(B) Visual dance choreography performed for television cameras
(C) The specialized manual techniques involved in Murti Kala
(D) The architectural design of various national radio stations

193. What fundamentally defines 'Avanaddha Vadya' in the context of musical instruments?

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(D) A is false but R is true.

211. Which of the following is a recall of the primary material used in Bamboo art?
(A) Flexible, hollow woody grasses
(B) Hardened steel
(C) Fired terracotta
(D) Melted bronze

212. Which statement is correct regarding the role of 'Raag-Raagini' in the context of regional arts?
(A) Classical melodic frameworks that influence regional melodies.
(B) It is completely absent and has no interaction with regional music.
(C) It is a type of regional architectural style found in tribal houses.
(D) It refers to the culinary methods of preparing specialized spicy food.

213. Consider the following statements regarding Doordarshan's role in performing arts:
I. It served as a major platform for preserving visual performing arts.
II. It helped regional artists reach a national audience.
III. It focused exclusively on audio broadcasting.
IV. It documented traditional costumes, choreographies, and spatial dynamics.
Which of the above statements are correct?
(A) I, II and IV only
(B) II, III and IV only
(C) I, III and IV only
(D) I, II and III only

214. Which statement is incorrect regarding traditional 'Murti Kala'?
(A) It involves the crafting of idols for religious and ritualistic purposes.
(B) Terracotta is a commonly used material.
(C) It strictly prohibits the use of any natural clay.
(D) The idols are often integrated into seasonal village festivals.

215. Given below are two statements:
Statement I: All India Radio (A.I.R.) successfully captures the intricate footwork and colorful costumes of traditional dances.
Statement II: All India Radio (A.I.R.) is an audio medium that primarily captures vocal nuances and instrumental music.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

216. Match the items in List I with those in List II.
List I: (Regional Art Form)
P. Kohbar Kala
Q. Silk Art
R. Wood Craft
S. Metal Art
List II: (Primary Medium of Expression)
1. Looms and threads
2. Mud walls and natural pigments
3. Lost-wax and bronze
4. Carved timber and logs
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

217. Which of the following pairs is correctly matched regarding traditional musical classification?
(A) Sushira Vadya - Wind instruments
(B) Ghana Vadya - Flutes
(C) Tata Vadya - Drums
(D) Avanaddha Vadya - Cymbals

218. All of the following are characteristics of traditional tribal architecture EXCEPT:
(A) Use of locally sourced bamboo and timber
(B) Designs that facilitate natural ventilation
(C) Reliance on imported structural steel
(D) Use of mud and thatch for roofing

219. Consider the following statements regarding the traditional 'Theory of Performance':
I. It views performance as an isolated, purely aesthetic event.
II. It considers performance a vital part of community rituals.
III. It recognizes the fluid boundary between performer and spectator.
IV. It highlights the role of art in communicating societal myths.
V. It completely ignores the use of local

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3. Acoustic engineering using local materials
4. Interactive community ritual dynamics

(A) P-4, Q-2, R-1, S-3
(B) P-1, Q-3, R-4, S-2
(C) P-2, Q-4, R-3, S-1
(D) P-3, Q-1, R-2, S-4

202. Which of the following pairs is correctly matched regarding traditional arts?
(A) Bamboo art - Basketry and structural supports
(B) Stone art - Weaving intricate fabrics
(C) Wood craft - Melting bronze
(D) Silk art - Sculpting terracotta idols

203. All of the following are types of traditional 'Chitra Kala' EXCEPT:
(A) Sohrai
(B) Kohbar
(C) Bhiti
(D) Dhokra

204. Consider the following statements regarding the theory of performance in regional arts:
I. It functions as a form of social cohesion.
II. It is a method of oral historical documentation.
III. It involves a rigid separation between performer and audience.
IV. It often integrates music, dance, and visual crafts (like masks).
V. It is entirely profit-driven.
Which of the above statements are correct?
(A) I, II, and IV only
(B) II, III, and V only
(C) I, III, and IV only
(D) I, II, and V only

205. An artist uses natural red oxide and white clay to paint animal figures on a freshly prepared mud wall during the harvest season. This is a practical application of:
(A) Sohrai Painting
(B) Kohbar Kala
(C) Murti Kala
(D) Paak Kala

206. Which of the following pairs is incorrectly matched regarding traditional materials?
(A) Silk Art - Silkworm cocoons
(B) Clay Art - Riverbed soil
(C) Wood Craft - Timber
(D) Bamboo Art - Stone quarries

207. A cultural institute initiates a project to document tribal recipes and traditional food preservation techniques. To be competent, the researchers must possess a deep understanding of:
(A) Paak Kala
(B) Architecture
(C) Murti Kala
(D) Stone Art

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208. What is the most appropriate definition of 'Sushira Vadya'?
(A) Wind instruments that produce sound through blown air
(B) Musical instruments that are struck to produce sound
(C) Stringed instruments that are plucked by fingers
(D) Solid instruments that clash together for rhythm

209. A traditional village dance is scheduled for broadcast on Doordarshan. In adapting it, the producers shorten the performance and add bright studio lighting. What is a primary cause for this adaptation?
(A) Technical and temporal constraints of mass media broadcasting
(B) The regional dancers specifically requested these stylistic changes.
(C) The national government mandated the use of exact studio lighting.
(D) The complete and irreversible loss of original traditional music.

210. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Traditional tribal architectures are highly resilient to local climatic extremes.
Reason (R): They are constructed using vernacular knowledge that perfectly adapts indigenous materials to the local environment over centuries.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.

(D) They are the only colors that can be clearly seen on television.

158. In designing a cultural preservation program, an arts administrator allocates funds to document regional 'Wood Craft'. This demonstrates a competency in preserving:
(A) The crafting of wooden masks, pillars, and utility tools
(B) Traditional weaving techniques
(C) The oral recipes of Paak Kala
(D) Megalithic stone monuments

159. What fundamentally defines 'Dhokra' art?
(A) A non-ferrous metal casting using the lost-wax technique
(B) A traditional method of weaving silk
(C) A form of painting on paper
(D) A type of classical dance

160. What is a primary cause of the stylistic variations in regional dances across different tribal areas?
(A) Adaptation to local topographies, climates, and livelihoods
(B) Strict enforcement of a single national dance manual by experts
(C) The universal use of the exact same musical instrument everywhere
(D) Modern broadcasts by All India Radio (A.I.R.) on national waves

161. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): All India Radio (A.I.R.) plays a critical role in preserving the traditional music of regional language areas.
Reason (R): It acts as an auditory archive that captures oral nuances, dialects, and traditional instrumentation that might otherwise be unrecorded.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

162. Which of the following is a recall of the traditional material used as a canvas for Bhiti Chitra?
(A) Mud and cow dung plastered walls
(B) Silk fabric
(C) Palm leaves
(D) Metal sheets

163. Which statement is correct regarding the role of a traditional tribal architect?
(A) Designing structures based on ecological knowledge and local needs.
(B) Relying on imported industrial steel for building tribal dwellings.
(C) Solely designing modern broadcast studios for regional radio stations.
(D) Constructing buildings entirely out of synthetic plastics and glass.

164. Consider the following statements regarding the integration of regional arts in mass media:
I. Mass media can grant national prestige to local artists.
II. Mass media often forces a reduction in the duration of traditional performances.
III. Mass media always captures the full interactive experience of a live village audience.
IV. Mass media serves as an important archival tool.
Which of the above statements are correct?
(A) I, II and IV only
(B) II, III and IV only
(C) I, III and IV only
(D) I, II and III only

165. Which statement is incorrect regarding Silk art in traditional regions?
(A) It involves complex dyeing processes.
(B) It is deeply rooted in the rearing of silkworms.
(C) It only utilizes synthetic, mass-produced nylon fibers.
(D) Weavers often use traditional, inherited loom technology.

166. Given below are two statements:
Statement I: Tribal dances are exclusively performed as solo acts for commercial audiences.
Statement II: Tribal dances are typically group activities deeply embedded in the social and ritual life of the community.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are

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dialects.
Which of the above statements are correct?
(A) II, III, and IV only
(B) I, II, and V only
(C) I, III, and IV only
(D) II, IV, and V only

220. An artisan weaves intricate patterns into a fabric using threads spun from locally reared cocoons. This is an application of:
(A) Silk art
(B) Bamboo art
(C) Stone art
(D) Murti kala

221. Which of the following pairs is incorrectly matched regarding regional painting styles?
(A) Sohrai - Harvest festival
(B) Kohbar - Nuptial chamber
(C) Bhiti Chitra - Wall mural
(D) Dhokra - Canvas painting

222. Arrange the following materials in the chronological order of their use in traditional Terracotta Murti Kala:
I. Firing the sculpture in a kiln
II. Kneading the clay to remove air bubbles
III. Gathering raw clay from the riverbed
IV. Sculpting and shaping the idol
(A) III, II, IV, I
(B) I, II, III, IV
(C) II, III, IV, I
(D) III, IV, II, I

223. What is the most appropriate way for mass broadcasting to support traditional Paak Kala?
(A) Documentaries on indigenous ingredients, recipes, and ecology.
(B) By replacing traditional recipes with modern urban fast food styles.
(C) By strictly broadcasting classical music only during cooking segments.
(D) By mocking the use of traditional unrefined ingredients in tribal areas.

224. A student accurately identifies a tribal string instrument as a 'Tata Vadya'. This demonstrates competency in the study of:
(A) Traditional Musical Instruments classification
(B) Traditional Chitra Kala
(C) The lost-wax metal casting technique
(D) Vernacular architecture

225. What defines 'Stone Art' in the context of regional traditional practices?
(A) The traditional carving of stones for tools, utility items, and megalithic memorials
(B) The construction of modern concrete highways
(C) The painting of small pebbles with synthetic acrylics
(D) The weaving of heavy fabrics

226. What is a primary cause for the preservation of traditional arts via All India Radio (A.I.R.)?
(A) Documenting and mass-disseminating oral and musical traditions.
(B) The need to create a visual library of tribal dances on the radio.
(C) The government's desire to ban all live performances in urban hubs.
(D) The lack of any other form of entertainment in regional urban areas.

227. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Traditional dance forms are an essential subject of study in performance theory.
Reason (R): They encapsulate the kinetic, social, and ritualistic identity of a regional community.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

228. Which of the following is a recall of the specific use of Kohbar Kala?
(A) Blessing a newlywed couple's room with fertility symbols
(B) Decorating agricultural tools
(C) Painting the exterior of a temple
(D) Designing silk sarees

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229. Which statement is correct regarding 'Paak Kala' in tribal regions?
(A) Knowledge of fermentation, foraging, and cooking methods.
(B) It strictly involves eating raw food only for

(D) Classical Raag formulation

176. What fundamentally defines a 'Raag' in Indian music theory?
(A) A melodic framework consisting of specific notes, used as a basis for improvisation and composition
(B) A specific type of stringed instrument
(C) A rhythmic drum beat
(D) A style of traditional wall painting

177. What is the primary cause for the integration of traditional arts into national broadcasting systems?
(A) Promotion of national integration and cultural diversity
(B) The total lack of any classical art forms to broadcast.
(C) The desire to strictly monetize localized tribal rituals.
(D) The need to replace all modern forms of entertainment.

178. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Bamboo art is highly prevalent in the Northeastern and tribal belts of India.
Reason (R): Bamboo is naturally abundant in these regions and offers a versatile, flexible material for construction and crafts.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

179. Which of the following is a recall of the thematic focus of Sohrai painting?
(A) Wildlife, nature, and the celebration of cattle
(B) War and weaponry
(C) Complex classical dance mudras
(D) Urban industrialization

180. Which statement is correct regarding traditional 'Metal Art' in tribal regions?
(A) Using lost-wax casting for utility and ritualistic figures.
(B) It only involves the use of precious metals like gold and platinum.
(C) It is a modern art form that requires digital 3D printing.
(D) It is strictly used for creating large architectural bridges.

181. Consider the following statements regarding the role of a traditional performer:
I. They act as a custodian of cultural memory.
II. They often combine skills of singing, dancing, and instrument playing.
III. They operate entirely outside of community rituals.
IV. Their performance is a medium for transmitting social values.
Which of the above statements are correct?
(A) I, II and IV only
(B) II, III and IV only
(C) I, III and IV only
(D) I, II and III only

182. Which statement is incorrect regarding traditional 'Wood Craft'?
(A) It is deeply linked to the availability of local timber.
(B) Carved wooden masks are often used in ritualistic dances.
(C) It involves the spinning of threads to weave fabric.
(D) It is used to create structural pillars for vernacular homes.

183. Given below are two statements:
Statement I: Doordarshan purely focuses on the auditory archiving of regional music.
Statement II: All India Radio (A.I.R.) is primarily a visual medium for broadcasting tribal dances.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

184. Match the items in List I with those in List II.
List I: (Broadcasting Term)
P. All India Radio (A.I.R.)
Q. Doordarshan
R. Performance Theory

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(D) Paak Kala

238. Which of the following pairs is incorrectly matched regarding the cultural significance of the art form?
(A) Sohrai - Cattle and harvest
(B) Kohbar - Marriage and fertility
(C) Dhokra - Metal utility and ritual items
(D) Bhiti Chitra - Classical dance steps

239. Arrange the following mediums in the chronological order of their traditional evolution for mass cultural storytelling:
I. Oral singing and live village performance
II. Mass audio broadcasting (All India Radio)
III. Mass audio-visual broadcasting (Doordarshan)
IV. Digital internet archiving
(A) I, II, III, IV
(B) II, I, III, IV
(C) III, II, I, IV
(D) I, III, II, IV

240. What is the most appropriate definition of 'Ghana Vadya' in traditional music?
(A) Solid percussion instruments that produce sound by striking together, like cymbals or bells
(B) Wind instruments made of bamboo
(C) Stringed instruments played with a bow
(D) Electronic synthesizers

241. To fully understand the 'Theory of Performance' in tribal contexts, a competent researcher must primarily study:
(A) Socio-cultural context, rituals, and interactive dynamics
(B) Only the financial profits generated by the seasonal tribal dance
(C) The classical scripts and texts of modern Western theater styles
(D) The chemical and molecular composition of the musical instruments

242. What conceptually links Bhiti Chitra, Kohbar Kala, and Sohrai Painting?
(A) Traditional Chitra Kala connected to rituals and architecture
(B) They are all forms of codified classical dance from regional India.
(C) They are all forms of traditional metal casting using lost-wax.
(D) They are all culinary methods found in traditional Paak Kala.

243. What is a primary cause for the intricate designs found in regional Silk art?
(A) Generational transmission of motifs via traditional handlooms
(B) The use of modern computer-aided design software in rural centers.
(C) The random and accidental tangling of silk threads during weaving.
(D) The strict laws enforced by broadcasters on the look of textiles.

244. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Broadcasting traditional arts on Doordarshan alters the spatial relationship between the performer and the audience.
Reason (R): Television creates a mediated, one-way visual experience that separates the performer from the interactive physical presence of a live community audience.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

245. Which of the following is a recall of the primary artistic focus of Wood Craft in tribal regions?
(A) Carving utility items, decorative panels, and ritualistic masks
(B) Smelting bronze figures
(C) Painting murals on mud walls
(D) Weaving fine threads into cloth

246. Which statement is correct regarding the theory of traditional music?
(A) Oral archive of community history tied to regional dialects.
(B) It is completely static and never evolves over various generations.
(C) It strictly prohibits the use of any known musical instruments.
(D) It is only performed in silent isolation without any audience.

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artistic traditions and forms
(B) It eliminates the necessity for localized meaning-making and narrative
(C) It completely replaces the oral histories of tribal language areas and sets
(D) Safeguarding endangered regional practices

Direction : Please read the following source carefully.

The domain of Chitra kala offers substantial material for academic inquiry into regional visual traditions, specifically through the practices of Bhiti Chitra, Kohbar Kala, and Sohrai Penting. A systematic aesthetic analysis of Chitra kala reveals that these forms are primarily utilized as architectural enhancements deeply embedded in ritualistic cycles. In a localized case study, Bhiti Chitra is identified as large-scale wall art that visually narrates community myths, functioning as an educational medium for younger generations. Simultaneously, the execution of Kohbar Kala acts as a localized matrimonial tradition, characterized by intricate geometric and natural motifs intended to symbolize fertility and domestic harmony. Furthermore, the analysis of Sohrai Penting demonstrates its strong correlation with harvest festivals, where organic pigments are applied to domestic structures to celebrate agricultural abundance. The convergence of Bhiti Chitra, Kohbar Kala, and Sohrai Penting under the broader category of Chitra kala highlights a profound ecological consciousness, as practitioners rely exclusively on naturally sourced materials. These components of Chitra kala collectively preserve the distinct visual dialects of tribal language areas, safeguarding an intricate legacy of vernacular aesthetics.

Based on the above source, attempt the following five questions.

271. What is the primary utilization of the forms of Chitra kala discussed in the source?
(A) Temporary auditory mechanisms for regional communication and interaction
(B) Standardized modules for modern mass broadcasting and media production
(C) Architectural enhancements in ritualistic cycles
(D) Metallic implements for regional agricultural harvesting and cultivation

272. In the localized case study, how does Bhiti Chitra function for younger generations?
(A) As a complex framework for measuring agricultural cycles
(B) As an educational medium visually narrating community myths
(C) As a platform for evaluating the acoustic properties of instruments
(D) As a method for calculating regional demographic shifts

273. What are the motifs in Kohbar Kala intended to symbolize?
(A) The spatial dislocation introduced by media assimilation
(B) The immediate communal feedback in local performances
(C) The preservation techniques of regional dietary regimens
(D) The concepts of fertility and domestic harmony

274. With which event does Sohrai Penting demonstrate a strong correlation?
(A) Harvest festivals and agricultural abundance
(B) Matrimonial traditions and domestic ceremonies in the community
(C) Archival recordings in broadcasting institutions and studios
(D) The execution of kinetic and acoustic relationships in performance

275. What highlights a profound ecological consciousness among practitioners of Chitra kala?
(A) The translation of structural forms into metallic sculptures
(B) The utilization of synthetic alternatives for vibrant color
(C) The exclusive reliance on naturally sourced materials
(D) The complete separation of visual art from ritualistic cycles

Direction : Please read the following source carefully.

An examination of the material culture within tribal language areas highlights the foundational significance of murti kala, clay art, and bamboo art. These three interrelated disciplines showcase the utilitarian and spiritual application of locally

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region

252. How do specific tribal communities utilize traditional music in their daily lives according to researchers?
(A) By integrating it into daily rituals while adhering to temporal rules
(B) By replacing oral histories with modern broadcast formats and digital media
(C) By detaching traditional music from seasonal agricultural cycles and events
(D) By modifying the Raag-Raagini rules to fit visual performances and stages

253. In the context of the anthropological case study, what role does the Raag-Raagini structure play beyond aesthetic guidelines?
(A) It functions as a visual ledger for identifying local social structures
(B) It dictates the structural techniques of regional architectural design
(C) It acts as an essential auditory mechanism for community cohesion
(D) It provides a platform for standardizing mass media consumption

254. How have the classical systems of traditional music been modified in tribal areas?
(A) They have been completely abandoned in favor of modern aesthetics
(B) They have been restricted solely to broadcast studio recordings
(C) They have been translated into visual representations on domestic structures
(D) They have been adapted to fit localized phonetic and linguistic patterns

255. What is ensured by the preservation of traditional music frameworks within these communities?
(A) The creation of complex geometric configurations
(B) The formulation of medicinal plant knowledge
(C) The transmission of community oral histories
(D) The spatial configuration of local dwellings

Direction : Please read the following source carefully.

The stylistic diversity of dance in tribal and regional language areas presents a fascinating case of embodied cultural heritage. An extensive survey of the different forms of dance within these regions highlights how movement is inextricably linked to the deployment of specific musical instruments. In a recent ethnographic observation, scholars noted that each style of dance necessitates a distinct ensemble of musical instruments to generate the rhythmic foundation required for the performance. The interaction between dancers and musicians illustrates a complex kinetic and acoustic relationship. The different forms of dance serve as physical manifestations of regional identity, where the choreography strictly follows the percussive and melodic cues provided by indigenous musical instruments. This structural dependency implies that any alteration in the design or tuning of the musical instruments directly impacts the corresponding style of dance. Field studies emphasize that the mastery of these different forms of dance requires rigorous synchronization with the musical instruments, creating a unified performative event. Consequently, the preservation of regional dance styles relies heavily on the continuous craftsmanship and utilization of these traditional musical instruments.

Based on the above source, attempt the following five questions.

256. What does the extensive survey of different forms of dance highlight?
(A) The choreography is developed independently of melodic cues
(B) The movement is inextricably linked to specific musical instruments
(C) The dancers prioritize visual artifacts over rhythmic foundations
(D) The regional identity is entirely separate from physical manifestations

257. According to the ethnographic observation, what is required to generate the rhythmic foundation for each style of dance?
(A) A generalized approach to physical movement and motion
(B) A structural adaptation for television broadcasting
(C) A theoretical framework of localized meaning-making
(D) A distinct ensemble of regional musical instruments

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(B) To ensure the structural integrity of indigenous architectural elements
(C) To create visual archives of tribal language traditions for mass media
(D) To mitigate resource scarcity during harsh climatic periods

294. What does the reliance on local flora in formulating regional dishes demonstrate?
(A) A lack of engagement with advanced structural design principles
(B) An acute empirical knowledge of medicinal and nutritional plant properties
(C) The spatial dislocation of tribal artistic and linguistic traditions
(D) A deliberate intention to create enduring markers of territorial identity

295. What can academics map by analyzing the structural procedures of Paak Kala?
(A) The melodic frameworks of classical Raag-Raagini systems
(B) The design alterations of distinct rhythmic musical instruments
(C) The migratory patterns and agricultural evolution of the region
(D) The geometric precision of regional textile weaving patterns

Direction : Please read the following source carefully.

The integrative study of tribal and regional language areas reveals that traditional music, various styles of dance, and numerous visual disciplines function collectively as a unified cultural ecosystem. The syllabus of regional aesthetics—encompassing everything from the strict rules of Raag-Raagini to the physical manifestations found in different forms of dance—illustrates a complex network of interdisciplinary practices. A comprehensive regional case study highlights how a single ceremonial event demands the convergence of multiple artistic domains. In this scenario, the traditional music provided by indigenous musical instruments establishes the auditory environment, which subsequently dictates the rhythmic patterns of the style of dance. Simultaneously, the spatial setting of the performance is heavily embellished with Chitra kala, while artifacts derived from wood craft and metal art serve as essential ritualistic props. The integration of these elements alongside other arts ensures the holistic transmission of regional knowledge. This multidimensional approach demonstrates that isolating traditional music or visual craft for analysis yields an incomplete understanding, as their true academic and cultural value emerges only through their interdependent execution within the community framework.

Based on the above source, attempt the following five questions.

296. What does the integrative study of tribal and regional language areas reveal about various artistic disciplines?
(A) They operate independently without any cross-disciplinary interaction
(B) They are exclusively dictated by modern broadcasting paradigms
(C) They serve purely as temporary methods of resource preservation
(D) They function collectively as a unified cultural ecosystem

297. In a single ceremonial event, what establishes the auditory environment?
(A) Traditional music from indigenous musical instruments
(B) The spatial setting heavily embellished with Chitra kala and art
(C) The enduring markers of cultural identity engraved on durable stone
(D) The geometric precision found in localized silk art and weaving

298. What role do artifacts derived from wood craft and metal art play during the ceremonial event?
(A) They dictate the rhythmic patterns of the style of dance
(B) They act as essential ritualistic props
(C) They serve as organic pigments for domestic structures
(D) They manage the spatial configuration of the community

299. What ensures the holistic transmission of regional knowledge?
(A) The complete isolation of individual visual crafts for specialized study
(B) The integration of multiple artistic elements alongside other arts

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264. What is a consequence of the structural adaptation required for broadcasting?
(A) It consistently improves the durational nature of the performances and arts
(B) It removes the necessity for modern media assimilation processes and methods
(C) It discourages the national audience from appreciating tribal traditions and forms
(D) It occasionally alters the authentic, durational nature of the arts

265. The strategic broadcast of performing arts functions as a dual mechanism of:
(A) Cultural preservation and modern media assimilation
(B) Agricultural innovation and dietary preservation
(C) Architectural development and territorial marking
(D) Linguistic isolation and localized demographic restriction

Direction : Please read the following source carefully.

Investigating the theory and role of performance and broadcasting reveals complex dynamics regarding cultural representation in regional territories. The theoretical framework surrounding the role of performance suggests that it operates as a localized meaning-making process where tribal narratives are actively negotiated. When examining the theory and role of broadcasting in this context, researchers find a transformative effect on how these performances are consumed. A specific institutional case illustrates that broadcasting not only archives transient performances but also recontextualizes them for mass consumption. The theory and role of performance stipulate that live interactions generate immediate communal feedback, a critical element often modified when subjected to broadcasting paradigms. By analyzing the intersection of both domains, scholars argue that the theory and role of broadcasting introduce spatial and temporal dislocation to indigenous expressions. However, this same broadcasting mechanism fulfills a crucial role in safeguarding endangered regional practices against rapid globalization. Ultimately, understanding the dual theory and role of performance and broadcasting allows cultural theorists to assess how technological mediation influences the authenticity, reach, and survival of tribal linguistic and artistic traditions. Based on the above source, attempt the following five questions.

266. What does the theoretical framework surrounding the role of performance suggest?
(A) It operates exclusively as a tool for economic development and trade
(B) Localized meaning-making for tribal narratives
(C) It isolates indigenous expressions from historical context entirely and forever
(D) It restricts immediate communal feedback during live interactions and shows

267. How does broadcasting affect traditional performances according to researchers?
(A) It prevents the recontextualization of transient performances and rituals
(B) It archives and recontextualizes performances for mass consumption
(C) It eliminates the need to safeguard endangered regional practices and arts
(D) It guarantees the exact preservation of immediate communal feedback and cues

268. What critical element of live interaction is often modified by broadcasting paradigms?
(A) The generation of immediate communal feedback
(B) The spatial and temporal dislocation of the artistic tradition
(C) The rapid globalization of technological mediation
(D) The overarching structural techniques of local architecture

269. Scholars argue that the theory and role of broadcasting introduce what to indigenous expressions?
(A) Immediate communal feedback mechanisms
(B) Strict alignment with original localized boundaries
(C) Spatial and temporal dislocation
(D) Unchanged durational nature of the practice

270. What is a positive outcome of the broadcasting mechanism mentioned in the text?
(A) It removes all technological mediation from

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258. How is the relationship between dancers and musicians described in the source?
(A) As a complex kinetic and acoustic relationship
(B) As an isolated occurrence disconnected from regional identity
(C) As a competitive interaction to dominate the performance
(D) As a purely theoretical framework lacking physical execution

259. What implies that choreography and musical accompaniment have a structural dependency?
(A) Alterations in dance styles independently change regional dialects
(B) The design of the instruments has no effect on physical movement
(C) Alteration in the design or tuning of instruments impacts the dance
(D) The continuous craftsmanship of instruments is no longer required

260. What is essential for the preservation of regional dance styles according to the field studies?
(A) The continuous use and crafting of traditional musical instruments
(B) The modification of physical movements to match modern expectations and trends
(C) The exclusive performance of these dances in broadcast media studios and sets
(D) The replacement of indigenous instruments with synthetic and modern alternatives

Direction : Please read the following source carefully.

The institutional dissemination of traditional culture is critically observed through the broadcasting of performing arts in A.I.R. (All India Radio) and Durdarshan. A critical case study analyzing archival programming demonstrates that A.I.R. and Durdarshan have functioned as pivotal platforms for standardizing and promoting regional performing arts to a national audience. By featuring indigenous artists, these broadcasting entities have curated an auditory and visual archive of tribal traditions. The inclusion of performing arts in A.I.R. facilitated a widespread auditory appreciation of regional dialects and musical nuances, whereas Durdarshan introduced the visual aesthetics of these performances to diverse demographic segments. Academic critiques of this process highlight that performing arts in A.I.R. and Durdarshan undergo a structural adaptation to meet broadcast time constraints and studio recording standards. This adaptation occasionally alters the authentic, durational nature of traditional performing arts. Nevertheless, the continuous programming on A.I.R. and Durdarshan has significantly elevated the socio-cultural status of regional practitioners. Thus, the strategic broadcast of performing arts in A.I.R. and Durdarshan acts as a dual mechanism of cultural preservation and modern media assimilation.

Based on the above source, attempt the following five questions.

261. What has the inclusion of performing arts in A.I.R. facilitated?
(A) An exclusive visual introduction to traditional structural aesthetics and forms
(B) A complete detachment of indigenous artists from national platforms and media
(C) A strict limitation on the socio-cultural status of regional practitioners and arts
(D) Auditory appreciation of regional dialects and musical nuances

262. According to the source, what did Durdarshan introduce to diverse demographic segments?
(A) The theoretical foundations of localized acoustic traditions
(B) The visual aesthetics of regional performing arts
(C) The architectural frameworks of indigenous community dwellings
(D) The strict nutritional regimens of tribal agricultural cycles

263. What academic critique is mentioned regarding performing arts in A.I.R. and Durdarshan?
(A) They fail to feature indigenous artists in any meaningful capacity or frequency
(B) They completely ignore the socio-cultural status of local performers and arts
(C) Adaptation to meet broadcast time constraints
(D) They prevent the creation of auditory and visual cultural archives and records

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accessible resources. A field investigation into murti kala reveals its primary function in the creation of sacred icons utilized during regional ceremonies. The craftsmanship involved in murti kala requires precise structural techniques to ensure the longevity of the ceremonial figures. Concurrently, the study of clay art emphasizes its dual role; it is both an extension of murti kala in sacred contexts and a methodology for producing everyday domestic artifacts. Clay art thereby bridges the gap between ritualistic reverence and daily subsistence. Similarly, the integration of bamboo art presents a case of structural ingenuity, where flexible natural fibers are manipulated into complex geometric configurations. Bamboo art is documented extensively in the fabrication of storage receptacles and architectural frameworks. The synergistic practice of murti kala, clay art, and bamboo art exemplifies a sustainable interaction with the environment, underlining a sophisticated regional epistemology of material manipulation.

Based on the above source, attempt the following five questions.

276. What is the primary function of murti kala as revealed by the field investigation?
(A) Creating sacred icons for regional ceremonies
(B) The production of storage receptacles for agriculture and trade
(C) The fabrication of architectural frameworks using flexible fibers
(D) The standardizing of mass media performances for national broadcasts

277. What does the craftsmanship involved in murti kala require to ensure the longevity of figures?
(A) Complex smelting and forging methodologies
(B) The application of purely synthetic pigments
(C) The manipulation of regional auditory frameworks
(D) Precise structural techniques

278. How does clay art bridge the gap between ritualistic reverence and daily subsistence?
(A) By replacing all natural materials with industrial alternatives and tools
(B) By producing both sacred icons and everyday artifacts
(C) By isolating domestic production entirely from regional ceremonial practices
(D) By functioning strictly as a visual ledger for local agricultural cycles

279. In what context is bamboo art documented extensively within the region?
(A) The engraving of long-term historical documentation on surfaces
(B) The broadcasting of standardized visual aesthetics to populations
(C) The fabrication of storage receptacles and architectural frameworks
(D) The execution of localized matrimonial painting traditions

280. What does the synergistic practice of murti kala, clay art, and bamboo art exemplify?
(A) A rejection of vernacular design philosophies
(B) A spatial and temporal dislocation of indigenous expressions
(C) A dependence on external technological mediation
(D) A sustainable interaction with the environment

Direction : Please read the following source carefully.

The structural and artistic development of regional communities is heavily dependent on the specialized disciplines of wood craft, stone art, and metal art. A comparative analysis of these solid-medium practices provides critical insights into the technological evolution of tribal language areas. Field researchers documenting wood craft note its pervasive application in the construction of indigenous architectural elements and ceremonial implements. The mastery of wood craft demonstrates an advanced understanding of timber properties and carving techniques. In contrast, stone art operates as a medium for long-term historical documentation, where artisans engrave permanent regional motifs into durable lithic surfaces. The study of stone art reveals a deliberate intention to create enduring markers of territorial and cultural identity. Furthermore, the practice of metal art represents a highly specialized metallurgical knowledge system within these communities. Metal art is frequently associated with the creation of both agricultural tools and intricate personal adornments, requiring complex

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smelting and forging methodologies. Together, wood craft, stone art, and metal art constitute a robust triad of material production, reflecting the economic and cultural vitality of the regional artisans.

Based on the above source, attempt the following five questions.

281. What application of wood craft is noted pervasively by field researchers?
(A) Architectural elements and ceremonial implements
(B) The production of intricate organic pigments for various festivals
(C) The creation of permanent engraved markers on lithic stone surfaces
(D) The manipulation of flexible natural fibers into geometric shapes

282. What does the mastery of wood craft demonstrate about the regional artisans?
(A) A dependence on modern industrial fabrication techniques and tools
(B) Understanding timber properties and carving techniques
(C) An exclusive reliance on complex smelting methodologies and systems
(D) A focus on transient performance archiving mechanisms and methods

283. How does stone art operate within these regional communities?
(A) As a transient medium for immediate communal feedback
(B) As a medium for long-term historical documentation
(C) As an auditory framework for classical music systems
(D) As a technique for weaving textile clan identities

284. What methodologies are required for the practice of metal art?
(A) Complex smelting and forging methodologies
(B) Manipulating natural fibers into complex configurations
(C) Applying organic pigments to domestic structures
(D) Adjusting structural techniques for broadcast constraints

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285. According to the source, what does the robust triad of material production reflect?
(A) The isolation and decline of traditional artistic development
(B) The spatial dislocation of historical documentation
(C) The economic and cultural vitality of the regional artisans
(D) The singular focus on ritualistic visual dialects

Direction : Please read the following source carefully.

A critical examination of regional socio-economic structures necessitates an understanding of silk art and the conceptual principles of the indigenous architect. The production of silk art serves as a primary economic driver in specific tribal language areas, characterized by complex processes of rearing, weaving, and natural dyeing. A sociological case study on silk art indicates that it functions as a visual ledger of regional motifs, where textile patterns communicate distinct clan identities and social hierarchies. Parallel to this textile ingenuity is the role of the traditional architect, who dictates the spatial configuration of the community. The architect in these regions is not merely a builder but a custodian of vernacular design, ensuring that dwellings are adapted to local climatic variations and utilizing indigenous materials. Observations reveal an unexpected conceptual intersection between silk art and the regional architect; both disciplines rely on geometric precision and an intricate understanding of natural environments. The architect integrates spatial flow and structural resilience, while silk art embodies identical principles of structural integrity within its interwoven threads, showcasing a unified regional design philosophy.

Based on the above source, attempt the following five questions.

286. What is characterized by the complex processes of rearing, weaving, and natural dyeing?
(A) The formulation of clay artifacts
(B) The execution of regional stone art
(C) The orchestration of traditional music
(D) The production of silk art

287. According to the sociological case study, what do the textile patterns of silk art communicate?
(A) The precise seasonal rules dictated by Raag-Raagini conventions
(B) The smelting techniques required for creating agricultural tools
(C) Distinct clan identities and social hierarchies
(D) The specific nutritional properties of localized flora

288. How does the traditional architect function beyond being merely a builder?
(A) As a specialized metallurgist creating personal adornments and tools
(B) A custodian of vernacular design for climatic variations
(C) As a broadcaster adapting arts for national audience consumption
(D) As a choreographer directing physical manifestations of identity

289. What unexpected conceptual intersection exists between silk art and the regional architect?
(A) Both require the use of synthetic pigments to create visual ledgers
(B) Both are strictly governed by temporal rules of local classical music
(C) Both focus exclusively on temporary ritualistic enhancements and art
(D) Geometric precision and understanding of natural environments

290. What does silk art embody within its interwoven threads according to the source?
(A) Structural integrity identical to architectural resilience
(B) The enduring markers of territorial identity found in durable stone
(C) The immediate communal feedback of a live performance and ritual
(D) The visual narration of large-scale community myths and histories

Direction : Please read the following source carefully.

The investigation of Paak Kala, or culinary art, provides an essential academic lens for understanding the dietary regimens and ecological adaptations within tribal and regional language areas. A nutritional and anthropological case study of Paak Kala highlights how food preparation transcends basic sustenance to operate as a vital cultural institution. The methodologies inherent in Paak Kala are strictly dictated by seasonal availability and indigenous agricultural practices. Researchers observing Paak Kala emphasize the sophisticated preservation techniques developed by these communities to mitigate resource scarcity during harsh climatic periods. The formulation of regional dishes within Paak Kala heavily relies on local flora, demonstrating an acute empirical knowledge of medicinal and nutritional plant properties. Furthermore, Paak Kala plays a crucial role in ritualistic frameworks, where specific culinary preparations are mandated for distinct ceremonies. By analyzing the structural procedures of Paak Kala, academics can map the migratory patterns and agricultural evolution of the region. Ultimately, Paak Kala stands as a dynamic repository of traditional ecological knowledge, continually negotiating the relationship between regional environmental constraints and human dietary innovation.

Based on the above source, attempt the following five questions.

291. What does the academic lens of Paak Kala help in understanding?
(A) The technological progression of metal smelting and forging practices
(B) The acoustic and kinetic relationships in various regional dances
(C) Regional dietary regimens and ecological adaptations
(D) The architectural enhancements used in matrimonial traditions and art

292. What strictly dictates the methodologies inherent in Paak Kala?
(A) Seasonal availability and indigenous agricultural practices
(B) The time constraints imposed by national broadcasting platforms
(C) The visual aesthetics required for long-term historical documentation
(D) The structural techniques required for sacred ceremonial figures

293. Why do communities develop sophisticated preservation techniques within Paak Kala?
(A) To communicate distinct clan identities and social hierarchies visually

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247. Consider the following statements regarding traditional Bamboo art:
I. It provides structural material for vernacular architecture.
II. It is used in crafting musical instruments like the flute.
III. It involves the lost-wax casting technique.
IV. It is utilized in making daily utility items like baskets and traps.
Which of the above statements are correct?
(A) I, II and IV only
(B) II, III and IV only
(C) I, III and IV only
(D) I, II and III only

248. Which statement is incorrect regarding traditional 'Paak Kala'?
(A) It relies exclusively on factory-processed ingredients.
(B) It incorporates knowledge of regional edible plants.
(C) It involves traditional food preservation techniques.
(D) It is an integral part of celebrating regional festivals.

249. Given below are two statements:
Statement I: Regional dances strictly follow the Natya Shastra without any localized variations.
Statement II: Regional dances are organic cultural expressions that vary heavily based on local traditions and agricultural cycles.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

250. Match the items in List I with those in List II.
List I: (Regional Art Form)
P. Murti Kala
Q. Architecture
R. Bhiti Chitra
S. Dhokra
List II: (Primary Material/Technique)
1. Indigenous materials and climatic design
2. Natural pigments on plastered walls
3. Terracotta and riverbed clay sculpting
4. Beeswax and molten bronze
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

Direction : Please read the following source carefully.

In the academic study of Tribal and Regional language areas, traditional music forms a central case for understanding cultural continuity. A structural analysis of these musical traditions reveals the intricate application of the Raag-Raagini system, which governs the melodic frameworks utilized by regional practitioners. Researchers examining these soundscapes document how specific tribal communities integrate traditional music into their daily rituals, maintaining strict adherence to the seasonal and temporal rules dictated by Raag-Raagini conventions. For instance, an anthropological case study focuses on a regional cohort whose traditional music performances are deeply embedded in agricultural cycles. In this context, the Raag-Raagini structure acts not merely as a set of aesthetic guidelines but as an essential auditory mechanism for community cohesion. The investigation demonstrates that the melodies of tribal and regional language areas are heavily dependent on these classical systems, which have been adapted to fit localized phonetic and linguistic patterns. By preserving these traditional music frameworks, the communities ensure the transmission of oral histories. Thus, the intersection of Raag-Raagini with tribal music provides a comprehensive model for analyzing the evolutionary dynamics of regional acoustic traditions.

Based on the above source, attempt the following five questions.

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251. According to the source, what governs the melodic frameworks utilized by regional practitioners?
(A) The localized phonetic and linguistic patterns exclusively
(B) The intricate application of the Raag-Raagini system
(C) The visual manifestations of regional dance styles
(D) The modern broadcast regulations of the

(C) The structural adaptation of events to meet studio recording standards
(D) The strict avoidance of all external environmental constraints

300. What is the consequence of isolating traditional music or visual craft for academic analysis?
(A) It results in an incomplete understanding of their value
(B) It provides a perfect visual ledger of regional motifs
(C) It demonstrates the true economic vitality of the artisans
(D) It confirms the exact migratory patterns of the communities

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35. (C) Bhiti Chitra - Wall paintings integrated into architecture
Bhiti Chitra refers to wall paintings that are directly integrated into the architecture of a home or community structure. Unlike Sohrai, which is tied to harvest festivals, or Kohbar, which belongs in marriage chambers, Bhiti Chitra is a general term for murals. These artworks use natural pigments to decorate living spaces, serving both aesthetic and ritualistic functions in regional cultures.

36. (D) Usage of chemical food preservatives
Traditional Paak Kala relies on the use of fresh, local ingredients and ancient preservation methods like sun-drying and fermentation. It is deeply connected to seasonal cycles and regional festivities. The usage of modern chemical food preservatives is entirely contrary to the principles of this art form, which prioritizes natural processes and the ecological knowledge of the local community.

37. (A) II, III, and IV only
Regional dance forms are typically characterized by circular group formations and synchronization with local percussion instruments like drums. These dances often depict agricultural cycles and are performed collectively by the community during festivals. Unlike classical dances, they do not rely on rigid mudras or solo stage performances, focusing instead on shared rhythmic expressions and local cultural narratives.

38. (B) Stone art
Stone art in tribal traditions often involves the creation of monolithic memorials or commemorative pillars from large rocks. These structures, sometimes called pathalgadi, are erected to honor ancestors or mark significant events. This practice demonstrates the community's skill in shaping durable natural materials and reflects their spiritual beliefs regarding the permanence of memory and respect for the deceased.

39. (C) Bhiti Chitra - Synthetic acrylic paints
Traditional arts are defined by their use of natural, locally sourced materials. Silk art uses cocoon threads, Murti Kala utilizes fired clay, and Bamboo art employs cane and grass. However, Bhiti Chitra traditionally relies on natural pigments derived from plants and minerals rather than synthetic acrylic paints. The use of natural colors is essential for maintaining the authenticity of mural traditions.

40. (D) It curated regional arts while granting them national visibility.
Doordarshan played a transformative role by curating regional and tribal arts for a national audience. While television mediation necessarily altered the format of performances, it provided unprecedented visibility to marginalized cultural forms. This process helped in the visual documentation of diverse traditions, fostering national pride and ensuring that localized arts received recognition far beyond their original geographic boundaries.

41. (A) The traditional sculpting and crafting of idols and figures
Murti Kala is the traditional practice of sculpting and crafting figures, idols, and decorative objects. Artisans primarily use clay, terracotta, or stone to create these forms, which are often used in religious rituals and community festivals. This art form is a vital part of Indian cultural expression, reflecting the artistic skills and spiritual devotion found in regional and tribal societies.

42. (D) Bhiti Chitra
Painting naturalistic motifs directly onto the plastered surface of a building is a clear application of Bhiti Chitra, or wall painting. This art form integrates decorative elements into the architecture of community spaces. By using the wall as a canvas, the artist transforms a functional structure into a visual medium that communicates the cultural values and aesthetic preferences of the region.

43. (B) Tribal music is orally transmitted, while classical music is formal.
The primary distinction between tribal and institutional classical music lies in the method of transmission. Tribal music is largely an oral tradition, passed down through performance and imitation without written scores. In contrast, classical music is a formal system based on rigid codification and written theory. While both are complex, tribal music remains deeply rooted in spontaneous community ritual and participation.

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9. (A) P-3, Q-1, R-4, S-2
Different traditional arts are defined by their specific mediums and cultural contexts. Murti Kala involves sculpting idols from clay, while Paak Kala refers to the culinary knowledge of traditional foods. Bamboo art focuses on structural crafts like basketry, and Silk art encompasses the intricate processes of weaving and textile design. These forms represent the diverse craftsmanship of regional communities.

10. (A) Kohbar Kala - Marriage chamber paintings
Kohbar Kala is specifically associated with the decoration of marriage chambers, using symbols of fertility and harmony. In contrast, Bhiti Chitra refers generally to wall paintings, and Sohrai is a harvest-related mural tradition. These art forms are distinct from classical notations or modern architecture, representing specific ritualistic and decorative practices passed down through generations within tribal and regional societies.

11. (D) Synthesizer Vadya (Electronic)
Indian musical instruments are traditionally classified into four distinct categories based on sound production. Tata Vadya includes stringed instruments, Sushira Vadya refers to wind instruments, and Avanaddha Vadya comprises percussion instruments with membranes. Ghana Vadya covers solid instruments like cymbals. Electronic synthesizers do not belong to these ancient categories as they rely on modern technology rather than natural materials.

12. (B) I, II, III and V only
Integrating traditional arts into broadcasting requires balancing cultural preservation with media limitations. Platforms like All India Radio and Doordarshan aim to reach diverse demographics and archive heritage. However, they must adapt visual dances for audio formats and manage limited broadcast times that cannot accommodate extended village rituals. These factors shape how regional traditions are presented to a national audience.

13. (C) Clay Art (Murti Kala)
Murti Kala, or clay art, involves the sculpting of figures and idols from terracotta or riverbed clay. This practice is often ritualistic, where artisans create temporary or permanent representations of deities and animals for village festivals. Using local earth connects the art form to the immediate environment, making it a sustainable and culturally significant medium for regional artistic expression.

14. (D) Metal art - Bamboo basket weaving
Traditional arts are classified by the primary material used in their creation. Wood craft involves carving masks, while stone art focuses on sculptures and monolithic structures. Architecture refers to the design of vernacular housing. However, metal art involves techniques like smelting and casting, such as Dhokra, and is entirely distinct from the weaving of bamboo into baskets or utility items.

15. (A) IV, II, III, I
Creating traditional Bhiti Chitra follows a logical sequence starting with gathering natural minerals and minerals for colors. Next, the wall surface is prepared using a mixture of mud and cow dung to create a smooth base. The artist then draws the initial outlines of the desired motifs before finally applying the natural pigments to complete the wall painting.

16. (B) To visually archive and disseminate diverse regional cultural forms
Doordarshan serves as a vital platform for the visual documentation and national dissemination of diverse tribal dances. By broadcasting these performances, the network creates a visual archive that preserves regional cultural heritage for future generations. This exposure helps bridge the gap between remote communities and urban audiences, fostering a broader appreciation for the richness of India's traditional performing arts.

17. (B) Using vivid descriptive commentary alongside traditional rhythmic music
When presenting a visual tribal dance on an audio medium like All India Radio, descriptive commentary is essential. The broadcaster must use vivid language to describe the movements, costumes, and formations to the listeners. Combining this commentary with the original traditional music allows the audience to mentally visualize the performance, effectively mediating the art form through sound alone.

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harvest and process plant-based pigments. This loss of indigenous knowledge can diminish the cultural authenticity of the textile.

53. (A) Both A and R are true and R is the correct explanation of A.
Tribal architecture is exceptionally sustainable because it utilizes biodegradable, locally available materials like mud, thatch, and bamboo. These materials are naturally suited to the local climate and have a minimal environmental footprint. By relying on vernacular knowledge rather than industrial resources, tribal communities create dwellings that are both ecologically balanced and perfectly adapted to their specific geographical surroundings.

54. (D) Beeswax and brass/bronze scrap
Dhokra metal art is a traditional casting technique that relies on the lost-wax process. Artisans first create a detailed model using beeswax, which is then covered with clay. Molten brass or bronze scrap is poured into the mold, melting away the wax and taking its shape. This ancient method allows for the creation of unique, intricately textured figurines and utility items.

55. (C) They rely on auditory elements like modulation and regional music.
Performing arts broadcasted on All India Radio must rely entirely on auditory elements to convey meaning. Since the medium lacks a visual component, broadcasters use vocal modulation, descriptive narration, and traditional regional music to engage the listeners. This focus on sound allows for the preservation of oral traditions and provides a platform for musicians and storytellers to reach a national audience.

56. (A) I, III and IV only
Regional dance styles are deeply connected to the local environment, often reflecting the topography and climate of their origin. They utilize local dialects in accompanying songs and are frequently performed according to the agricultural calendar. These dances are far from uniform, as each community develops unique movements and rhythms that represent their specific social history and relationship with the land.

57. (D) It involves standardized fast-food preparation techniques.
Paak Kala encompasses traditional methods of food preparation that are deeply connected to regional festivals and rituals. It often utilizes foraged plants and localized flora, reflecting the community's ecological knowledge. This art form is based on inherited recipes and natural processes, making it the opposite of standardized fast-food techniques, which rely on industrial processing and non-local, mass-produced ingredients.

58. (D) Statement I is incorrect but Statement II is correct.
While Raag-Raagini systems are part of a formal classical tradition, they have historically interacted with regional folk music. Many classical Raagas were actually inspired by or evolved from regional and tribal melodies. This mutual exchange shows that classical and folk traditions are not isolated; instead, they represent different points on a cultural spectrum that continuously influences and enriches Indian musical theory.

59. (A) P-2, Q-1, R-4, S-3
Traditional art forms are distinguished by their specific materials and products. Stone art is used for monolithic memorials, while wood craft involves carving ceremonial masks. Silk art focuses on sericulture and weaving on traditional looms, and clay art, or Murti Kala, is known for creating terracotta figurines. These diverse crafts reflect the unique cultural identities and resourcefulness of regional communities.

60. (B) All India Radio (A.I.R.) - Audio broadcasting of regional music and drama
All India Radio is a primary platform for the audio broadcasting of regional music and drama, serving as a vital medium for cultural preservation. Doordarshan is an audio-visual platform, not exclusively audio. Raag-Raagini refers to a musical classification system, not a dance, and Bhiti Chitra is a wall painting tradition, not a musical instrument. These distinctions are essential.

61. (C) Forging metal hunting weapons
Bamboo art involves a wide range of applications using flexible woody grass, such as weaving

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musical theory and the diverse folk melodies of India.

27. (D) It ensures the textiles are environmentally sustainable and authentic
Utilizing natural vegetable dyes in traditional Silk art is essential for maintaining environmental sustainability and cultural authenticity. These dyes are extracted from local plants and minerals, providing unique colors that synthetic alternatives cannot replicate. This practice supports ecological balance and ensures that the finished textile remains a true representation of the community's traditional knowledge and their relationship with nature.

28. (A) Both A and R are true and R is the correct explanation of A.
Doordarshan has significantly contributed to the survival of regional dances by providing a national platform for their display. Visual broadcasting allows these localized forms to be recorded and archived, ensuring they reach audiences far beyond their original village settings. This national exposure creates awareness and appreciation, which helps in the long-term preservation of these visual cultural heritages.

29. (C) Carved ceremonial masks
Wood craft in tribal communities is frequently used to create carved ceremonial masks, which are essential for various ritualistic dances and festivals. These masks often represent deities, ancestors, or spirits and are crafted with great detail from local timber. This form of craftsmanship is a direct expression of the tribe's spiritual beliefs and their skillful use of forest resources.

30. (D) They are functional tools integrated into rituals and daily life.
In tribal areas, musical instruments are far more than just decorative items or tools for professional performance. They are functional objects deeply integrated into the community's rituals, agricultural cycles, and daily social life. Crafted from local materials, these instruments provide the necessary rhythms and melodies that accompany group dances, storytelling, and various traditional ceremonies throughout the year.

31. (A) I, II and IV only
Broadcasting theory for regional arts focuses on bridging the gap between remote artists and national audiences through audio-visual documentation. While it helps preserve endangered forms, the process often requires modifying the duration of performances to fit broadcast schedules. However, mass media cannot perfectly replicate the exact spatial dynamics of a live village ritual, as it is a mediated experience.

32. (B) It incorporates climatic considerations in its design.
Tribal architecture is characterized by its reliance on locally sourced materials and organic adaptation to the environment. It ignores standardized urban blueprints in favor of traditional knowledge. A key feature of this vernacular style is the incorporation of climatic considerations, such as raised platforms for flood zones or thatched roofs for heavy rain, ensuring the structures remain functional and comfortable.

33. (D) Statement I is incorrect but Statement II is correct.
Metal art in tribal regions is deeply imbued with ritualistic significance, often used to create sacred figures and ceremonial tools. A prominent technique is lost-wax casting, which artisans use to produce both utility items and intricate figurines. This traditional method involves modeling with beeswax and casting in bronze or brass, reflecting the sophisticated metallurgical knowledge passed down through generations.

34. (A) P-2, Q-3, R-1, S-4
Each broadcasting medium has specific limitations when presenting traditional arts. All India Radio cannot capture visual aesthetics, while Doordarshan lacks the dynamic interaction of a live audience. Live village performances are restricted to small local groups, and audio archiving lacks both visual context and physical presence. Understanding these constraints is vital for cultural archivists and media producers during preservation.

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18. (A) The traditional knowledge of culinary arts and cooking methods
Paak Kala refers to the specialized knowledge of culinary arts within regional and tribal cultures. It encompasses traditional cooking methods, the use of foraged ingredients, and seasonal recipes passed down orally. This art form is deeply connected to local ecology and ritual life, reflecting how communities utilize their natural environment to sustain themselves while celebrating their unique cultural identity.

19. (C) The standardization and wider recognition of regional melodic frameworks
National broadcasting helps bring regional melodic frameworks into the mainstream, leading to wider recognition of localized musical traditions. While this process can lead to some standardization to fit media formats, it validates regional identities and preserves linguistic diversity. By showcasing these styles alongside classical forms, broadcasting fosters a more inclusive national understanding of the country's complex musical heritage.

20. (D) Metal
Dhokra art is a renowned traditional craft primarily associated with metal. It utilizes the ancient lost-wax casting technique to create intricate figurines from non-ferrous metals like bronze and brass. This art form is practiced by tribal communities, who use beeswax to model the figures before replacing the wax with molten metal, resulting in unique, textured sculptures and utility items.

21. (D) Statement I is incorrect but Statement II is correct.
Tribal architecture is fundamentally defined by its use of local, indigenous materials rather than industrial ones like steel and concrete. Traditional architects adapt their designs to the local topography and climate, using renewable resources such as bamboo, wood, mud, and thatch. This approach ensures that the structures are sustainable, cost-effective, and perfectly suited to the specific environmental conditions.

22. (B) Performance acts as a medium for social cohesion and storytelling.
In tribal societies, performance theory emphasizes the role of dance and music in maintaining social cohesion and transmitting community history. Rather than being purely for profit, these performances serve as a medium for storytelling, where myths, morals, and ancestral knowledge are shared. Collective participation ensures that the entire community remains connected to its heritage through these shared ritualistic events.

23. (D) Bamboo art
Bamboo art involves utilizing various species of flexible, hollow woody grasses to create a wide range of functional and decorative items. Community members use this versatile material for crafting hunting implements, storage baskets, and even structural elements for their homes. The abundance of bamboo in many regions makes it a primary medium for expressing local creativity and fulfilling daily needs.

24. (A) Urban industrial landscapes
Sohrai painting traditionally features themes drawn from nature and the agricultural life of tribal communities. Common motifs include wildlife, birds, floral patterns, and the celebration of cattle used in farming. These artworks reflect a deep reverence for the natural world and the harvest cycle, making urban industrial landscapes entirely absent from this ancient and ritualistic regional art form.

25. (C) Recording the performances for documentary radio broadcasts
Broadcasting plays a crucial role in the preservation of endangered art forms. By recording local music for documentary radio broadcasts, an artist can ensure that the style is archived and shared with a wider audience. This approach prevents the tradition from being lost while providing national visibility, which can encourage the younger generation to continue practicing their cultural heritage.

26. (A) A traditional classification framework of melodic modes and variations
Raag-Raagini is a sophisticated classification system in Indian musical theory used to categorize melodic modes and their variations. This framework associates different melodies with specific moods, times of day, and seasons. While rooted in classical traditions, it has significantly influenced regional and tribal music, creating a structural bridge between institutionalized

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44. (C) Different species of bamboo growing in different climatic zones
Regional variations in Bamboo art are primarily caused by the diversity of bamboo species available across different climatic zones in India. Each species has unique properties regarding flexibility, thickness, and strength, which influence the weaving techniques and types of items produced. This natural variation allows communities to develop distinct styles of basketry and structural crafts based on their environment.

45. (D) It was painted in nuptial chambers to bless the marriage.
Kohbar Kala is a ritualistic painting tradition specifically designed for the nuptial chambers of newlyweds. The artwork features symbolic imagery intended to bless the couple with fertility, prosperity, and marital harmony. This practice is a significant part of regional wedding traditions, where women decorate the walls of the marriage room to ensure a favorable start to the couple's new life.

46. (C) Statement I is correct but Statement II is incorrect.
Indian musical instruments are categorized into four groups: Tata (string), Avanaddha (percussion), Sushira (wind), and Ghana (solid). A flute, which produces sound through the vibration of air, is correctly classified as a Sushira Vadya. Classifying it as a Tata Vadya is incorrect, as that category is reserved for stringed instruments where sound is produced by plucking or bowing stretched strings.

47. (A) It serves as a living archive of community history and myths.
In tribal societies, performance is a vital tool for cultural preservation, acting as a living archive for community history, myths, and ancestral wisdom. Through dance, song, and music, the tribe transmits its collective identity and moral values to younger generations. This participative process ensures that the community's heritage remains relevant and continues to evolve within its own socio-cultural context.

48. (B) Framing the spatial formations of the dance to fit within the camera's aspect ratio
Adapting a traditional dance for television requires translating a three-dimensional, often circular village performance into a two-dimensional screen format. Producers must frame the dance formations to fit the camera's aspect ratio while ensuring the movements remain visible. This technical mediation is necessary for mass broadcasting, even though it alters the original spatial dynamics of the live community ritual.

49. (C) Fiberglass
Traditional tribal Murti Kala is defined by the use of natural and biodegradable materials sourced from the immediate environment. Riverbed clay, cow dung, and plant-based resins are commonly used to sculpt and bind figures. Fiberglass is a modern synthetic material that is an exception to these traditional practices, as it does not align with the ecological and ritualistic principles of tribal craftsmanship.

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50. (B) It creates an immutable audio record of oral traditions for posterity.
Archiving traditional arts through broadcasting platforms like All India Radio is a highly effective strategy because it creates a permanent audio record of oral traditions. These recordings preserve the nuances of regional dialects, melodies, and instrumentation for future generations. This process ensures that even as community practices evolve, the original sounds and linguistic forms are documented for historical study.

51. (B) A celebration of the harvest and reverence for agricultural cattle
Sohrai painting is fundamentally a celebration of the harvest season and an expression of reverence for cattle and nature. Practiced by tribal communities, this mural art form coincides with festivals that mark the end of the agricultural cycle. The intricate designs on mud walls serve as a ritualistic way to thank nature for its bounty and to bless the livestock.

52. (B) It leads to a decline in knowledge of natural dye extraction.
The introduction of synthetic dyes into traditional Silk art communities often leads to a significant decline in the knowledge of natural dye extraction. While synthetic dyes offer convenience and a wider range of colors, they replace the complex traditional skills required to

ANSWERS

1. (B) Verbal and performative transmission of melodies across successive generations
Oral tradition represents the fundamental method of preserving tribal and regional musical heritage. This process involves the verbal transmission of songs and rhythms through generations without relying on written manuscripts. It emphasizes collective memory, ensuring that ancestral melodies remain a living part of the community's social fabric through active participation and periodic ritual performances during specific festivals.

2. (A) Decontextualization of performances from their ritualistic settings
Mass media platforms like Doordarshan broadcast tribal dance forms to national audiences, often removing them from their original ritualistic and community settings. While providing visibility, this process decontextualizes the performance, as the sacred or social significance tied to a specific location or time is replaced by a purely aesthetic presentation intended for a diverse, distant viewing audience.

3. (A) Both A and R are true and R is the correct explanation of A.
Regional music forms often develop distinct rhythmic structures because they are primarily created for localized community rituals and celebrations. Unlike classical music, which follows rigid codification and theoretical frameworks like Raag-Raagini, regional styles prioritize functional and communal expression. This focus on ritual use naturally results in varied and unique musical patterns that differ from the established classical systems.

4. (D) Wall painting or murals
Bhiti Chitra is a traditional art form specifically referring to murals or paintings created directly on walls. Derived from the word for wall, this practice is deeply rooted in Indian regional cultures, where mud or plastered surfaces are decorated with natural pigments. It serves to beautify living spaces and depict socio-religious themes relevant to the local community's identity.

5. (C) It is a traditional mural art traditionally painted in marriage chambers.
Kohbar Kala is a traditional mural art form practiced in regional communities, primarily to decorate nuptial or marriage chambers. These paintings feature symbolic motifs such as lotuses, fish, and birds, representing fertility, prosperity, and a blessed union. It is a ritualistic practice usually performed by women to ensure the well-being and happiness of newlyweds within their domestic space.

6. (B) I and III only
Traditional musical instruments in tribal regions are typically hand-crafted from locally available natural resources like bamboo, wood, and animal skins. These instruments are not mass-produced in urban centers; instead, they remain deeply integrated into the cultural life of the tribe. They play a vital role in community dances, agricultural festivals, and various rites of passage for members.

7. (D) It is primarily a digital art form popularized by early broadcasts.
Sohrai painting is an ancient ritualistic art form practiced by tribal women to celebrate the harvest and honor cattle. It utilizes natural pigments and clay to create intricate designs on mud walls. This tradition is deeply connected to the agricultural cycle and nature, rather than being a modern digital creation popularized through television or radio broadcasting networks.

8. (C) Statement I is correct but Statement II is incorrect.
Traditional performance theory emphasizes active community participation, where the boundary between the performer and the audience is fluid. However, broadcasting via platforms like All India Radio inherently changes this dynamic. Radio is a one-way medium that reaches a mass audience, meaning the physical presence and interactive participation of the community found in live village rituals are lost.

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storage baskets, crafting flutes, and constructing temporary shelters. However, forging metal hunting weapons belongs to the domain of metal art or smithing. Bamboo, while strong and versatile, is not a material used for the forging process, which requires high temperatures to melt and shape metallic ores.

62. (A) I, II, and IV only
Performance in tribal societies is characterized by collective participation and the transmission of ancestral knowledge through rituals. It often serves to appease nature and maintain social harmony. Unlike modern commercial theater, there is rarely a strict division between the performer and the audience. These events are deeply embedded in the community's life rather than being driven by ticket sales or profit.

63. (A) Kohbar Kala
Using natural plant extracts to paint intricate marital symbols on mud walls is a direct application of Kohbar Kala. This tradition is specifically focused on decorating nuptial chambers with symbols of fertility and harmony. By applying these designs to the interior of a home, the community continues a ritualistic practice intended to bless a new marriage and ensure its prosperity.

64. (B) Avanaddha Vadya - String instruments
Musical instruments are classified into four traditional categories. Sushira Vadya refers to wind instruments, and Ghana Vadya comprises solid percussion instruments. Tata Vadya includes all stringed instruments. Avanaddha Vadya specifically refers to percussion instruments with a stretched membrane, such as drums. Classifying string instruments as Avanaddha is incorrect, as they belong to the Tata category based on their sound production method.

65. (A) II, III, IV, I
The broadcasting of regional arts in India evolved from unrecorded community performances in villages to early audio archiving via gramophone records. This was followed by the establishment of All India Radio for national audio dissemination. Finally, the introduction of Doordarshan provided a visual mass media platform, allowing the visual elements of traditional dances and crafts to reach a national audience.

66. (A) Tribal dances are organic expressions not bound by rigid classical codifications.
Tribal dances are difficult to classify under the classical Natya Shastra framework because they are organic cultural expressions. They are not bound by the rigid rules, hand gestures, or formalized structures found in institutionalized classical dance. Instead, they reflect localized traditions, agricultural cycles, and spontaneous community joy, making them distinct from the highly codified systems of ancient classical texts.

67. (B) Paak Kala
Studying indigenous cooking methods, including sun-drying and natural fermentation, falls under the category of Paak Kala. This field focuses on traditional culinary knowledge and how communities prepare and preserve food using their local environment. It reflects a deep understanding of seasonal resources and ecological processes, representing a significant part of the regional and tribal cultural heritage across India.

68. (A) Vernacular practices using local materials and climatic adaptation
Architecture in tribal and regional contexts refers to vernacular practices that utilize local materials and adapt to the environment. This approach involves using resources like bamboo, mud, and thatch to create structures that meet local needs and climatic conditions. It is a form of sustainable building that relies on traditional knowledge passed down through generations within a specific community.

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69. (B) Deforestation and restricted access to timber due to conservation laws
The diminishing practice of traditional wood craft in some tribal regions is primarily caused by deforestation and restricted access to timber. Environmental conservation laws often limit the collection of wood from forests, making it difficult for artisans to obtain the raw materials needed for their craft. This lack of resources threatens the survival of traditional woodworking skills and ritualistic objects.

70. (B) Music rooted in cultural history, passed down orally and regionally
Traditional music in regional contexts implies a melodic and rhythmic heritage rooted in

cultural history and passed down orally across generations. Unlike modern electronic music or Western classical notation, it is deeply connected to localized languages, rituals, and daily life. This music remains a living archive of a community's identity, evolving organically while maintaining its fundamental regional and ancestral characteristics.

71. (C) Statement I is correct but Statement II is incorrect.
Doordarshan played a significant role in promoting national integration by showcasing the cultural diversity of regional arts to a wide audience. However, it did not censor tribal languages or broadcast exclusively in English. Instead, the network provided a platform for various regional dialects and linguistic forms, helping to preserve and celebrate India's multifaceted cultural and linguistic heritage nationally.

72. (B) It is deeply connected with ritualistic and religious idol worship in regional areas.
Murti Kala is the traditional art of sculpting figures and idols, which is deeply connected to ritualistic and religious practices in regional areas. Artisans use materials like clay and terracotta to create representations of deities and animals for worship and community festivals. This art form is a vital expression of spiritual life and remains a significant cultural tradition in villages.

73. (B) Ritualistic or sympathetic magic performed through dance
A dance that mimics the movements of animals to ensure a successful hunt is an application of ritualistic or sympathetic magic. In many tribal societies, performance is believed to influence the natural world. By imitating their prey, the community seeks to establish a spiritual connection and ensure the desired outcome of their livelihood activities, demonstrating the functional role of dance.

74. (D) Dhokra Casting
Chitra Kala refers to the tradition of painting and picture-making. This category includes Bhiti Chitra, Kohbar Kala, and Sohrai painting, all of which involve applying pigments to surfaces. Dhokra casting, however, is a form of metal art that uses the lost-wax technique to create three-dimensional sculptures, making it distinct from the two-dimensional arts categorized under Chitra Kala.

75. (B) Mediate regional arts for a wider audience without losing authenticity
A competent regional broadcaster must be able to mediate traditional arts for a mass audience while maintaining their cultural authenticity. This involves providing proper context, respecting the original performance's meaning, and balancing technical broadcast requirements with the integrity of the art form. Success is measured by how well the broadcaster bridges the gap between remote artists and diverse national viewers.

76. (B) A casting process where a wax model is melted to leave a metal sculpture
The lost-wax technique is an ancient metal casting process used in regional arts. An artisan creates a detailed model in beeswax, which is then encased in clay. When the clay is fired, the wax melts and flows out, leaving a cavity. Molten metal is then poured into this space, resulting in a durable metal sculpture that replicates the original wax design.

77. (B) It leads to a dilution of recipes and reliance on processed ingredients.
Modern commercialization of traditional Paak Kala often results in the dilution of original recipes and a growing reliance on processed ingredients. As global food trends penetrate regional areas, traditional knowledge of foraged plants and natural cooking methods may be neglected. This shift can lead to a loss of culinary diversity and a decrease in the nutritional value provided by indigenous diets.

78. (A) Both A and R are true and R is the correct explanation of A.
Regional silk art frequently incorporates motifs of local flora and fauna because traditional weavers draw direct inspiration from their immediate natural environment. This connection between nature and design ensures that each textile is a unique representation of the community's surroundings. By weaving patterns of birds, flowers, and animals, artisans preserve their ecological observations and cultural myths within the fabric itself.

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79. (C) A traditional percussion instrument (drum)
The Mandar or Madal is a traditional percussion instrument, specifically a type of drum commonly used in tribal and regional music. It features a stretched membrane on both ends of a cylindrical body, often made of clay or wood. Played with the hands, it provides the essential rhythmic foundation for community dances and various ritualistic performances across India.

80. (B) It is often used to create megalithic memorials or pathalgadi for ancestors.
Traditional stone art in tribal regions is frequently used to create megalithic memorials, known as pathalgadi, to honor ancestors. Artisans shape and erect large stones as lasting symbols of memory and respect for the deceased. This practice is a significant part of the community's spiritual life, demonstrating their ability to work with durable natural materials for monumental purposes.

81. (A) I, II and IV only
Broadcasting theory acknowledges that mass media transforms localized performances into mass-mediated events, which often requires adjusting audio levels for studio environments. It also helps in standardizing certain performance styles to suit mass consumption. However, broadcasting cannot perfectly replicate the ritualistic aura of a live performance, as the physical and spiritual atmosphere of the original setting is inevitably altered through mediation.

82. (C) They are exclusively performed by professionally certified dancers only.
Regional dance styles are traditionally community-based activities performed by various members of a tribe or village, not just professionally certified dancers. These dances are accompanied by local musical instruments and feature costumes reflecting regional handlooms. They are often performed in groups during festivals, serving as a vital medium for social expression and the celebration of collective identity and tradition.

83. (D) Statement I is incorrect but Statement II is correct.
All India Radio is an auditory medium that focuses on sound rather than visual elements. In contrast, Doordarshan utilizes both audio and visual broadcasting to capture the multifaceted nature of traditional performances. By combining sight and sound, television can present the choreography, costumes, and music of regional dances, providing a more comprehensive experience for the national viewing audience.

84. (A) P-2, Q-4, R-3, S-1
Traditional art terms are rooted in their literal meanings and cultural contexts. Bhiti refers to a wall, while Murti denotes an idol or statue. Paak is associated with cooking and culinary practices, and Chitra generally means a picture or painting. Understanding these basic terms is essential for categorizing and studying the diverse range of regional and tribal arts in India.

85. (A) Kohbar - Wall painting for weddings
Kohbar is a traditional wall painting style specifically created for weddings, often decorating the marriage chamber with fertility symbols. This pair is correctly matched, whereas Sohrai is associated with harvest painting, not metal casting. Dhokra is a metal art form, and Raag-Raagini is a musical classification system. These distinct art forms reflect different materials and ritualistic purposes within regional cultures.

86. (C) Forging iron agricultural tools
Clay art, or Murti Kala, involves creating various items from natural earth, such as terracotta horses for rituals, mud reliefs on walls, and everyday pottery. However, forging iron agricultural tools is part of metalworking or blacksmithing, which requires entirely different materials and techniques like smelting. Iron forging is not categorized under clay art, as it relies on metallic ores rather than earth.

87. (A) I, II, IV, and V only
Bamboo is an essential material in tribal arts and architecture due to its strength, flexibility, and abundance. It is used for structural support in housing, weaving daily utility items like baskets, and crafting wind instruments like flutes. As a renewable resource, it is a primary material in many regions. However, it is not non-renewable; rather, it is a highly sustainable plant.

88. (A) Raag-Raagini system
A singing framework that changes according to the time of day is a fundamental characteristic

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dung. While mud and cow dung are used in wall preparation for murals like Bhiti Chitra, they are not primary materials for bamboo crafts.

106. (A) II, IV, I, III
The traditional Dhokra casting process begins with creating a basic clay core, which is then layered with wax to detail the design. Molten metal is poured into the mold, melting the wax (lost-wax). Finally, the baked clay mold is broken to reveal the finished metal artwork. This sequence of steps highlights the sophisticated metallurgical and artistic skills of tribal communities.

107. (A) Providing proper cultural context and acknowledging the regional community
Respecting traditional arts during broadcasting requires providing proper cultural context and acknowledging the regional community that created the work. This approach ensures that the art form is not presented as a mere commodity or novelty but as a significant cultural expression. By honoring the artists' heritage, broadcasters help preserve the integrity of the tradition while sharing it with a mass audience.

108. (A) Clay and terracotta
A documentary on Murti Kala should focus on artisans working with clay and terracotta. This art form involves sculpting idols and figures from natural earth, a practice deeply rooted in regional and ritualistic traditions. By documenting the process of kneading, shaping, and firing clay, the filmmaker can capture the essence of this ancient craft and its role in regional cultural life.

109. (A) A traditional painting style specific to the nuptial chamber, laden with fertility symbols
Conceptually, Kohbar Kala is a traditional painting style used specifically for decorating the nuptial chambers of newlyweds. The artwork is laden with fertility symbols like lotuses, fish, and birds, intended to bless the couple. This ritualistic practice is a key part of regional marriage traditions, where the home is transformed into a sacred space for the new union through visual art.

110. (A) Opportunities for dissemination, economic support, and recognition
The transition of regional artists to All India Radio studios is primarily driven by opportunities for dissemination, economic support, and national recognition. Broadcasting allows their music to reach a wider audience than a village square, providing a platform for professional growth. This institutional support helps sustain artists and encourages the continued practice of traditional forms that might otherwise face localized decline.

111. (A) Both A and R are true and R is the correct explanation of A.
Traditional dances are highly effective at non-verbal storytelling because they utilize specific kinetic movements, group formations, and rhythmic gestures to convey narratives. These elements allow performers to share community myths and social values without relying on spoken language. This physical medium of communication is a hallmark of performing arts, making them powerful tools for cultural transmission in regional and tribal societies.

112. (A) A stilt house constructed of locally harvested bamboo and thatch
A stilt house made from locally harvested bamboo and thatch is a perfect example of regional or vernacular architecture. This structure is designed to adapt to the local environment, such as flood-prone areas, using renewable resources found nearby. This approach to building reflects the traditional knowledge and practical needs of the community, prioritizing sustainability and climatic resilience over industrial standardization.

113. (A) It is created around Diwali/harvest time, honoring cattle and nature.
Sohrai painting is a ritualistic mural art form created during the harvest season, often coinciding with Diwali. It is practiced to honor cattle and nature, expressing gratitude for a successful crop. The intricate designs on mud walls are a key part of this festive tradition, reflecting the community's deep spiritual and practical connection to the agricultural cycle and the environment.

114. (A) I, II and IV only
Paak Kala in tribal regions involves a deep understanding of local ecology and seasons, utilizing unrefined spices and traditional fermentation methods. These culinary practices

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97. (A) I, II and III only
Bhiti Chitra translates to wall painting and is an ancient practice that integrates art with everyday living spaces. It uses natural colors derived from plants and minerals, reflecting a deep connection to the environment. This tradition is practiced in many regional cultures across India. However, it does not involve modern spray paint techniques; it relies on traditional application methods and pigments.

98. (C) Traditional instruments cannot be broadcasted due to frequency limitations.
Traditional instruments can and are frequently broadcasted on All India Radio. Broadcasting requires careful microphone placement to capture their unique acoustic properties and serves as a way to archive the sounds of rare tribal instruments. A.I.R. has played a vital role in popularizing obscure regional music, proving that there are no technical frequency limitations preventing their dissemination to national audiences.

99. (A) Both Statement I and Statement II are correct.
Silk art in regional areas is a comprehensive process involving both sericulture (rearing silkworms) and the weaving of fabric on traditional looms. The motifs used in these textiles are heavily influenced by the community's natural environment and local mythology, featuring patterns of birds, flowers, and deities. This combination of ecological practice and artistic expression makes silk art a significant cultural heritage.

100. (A) P-2, Q-4, R-1, S-3
Different broadcasting functions have specific cultural impacts on regional arts. Audio archiving preserves oral traditions for posterity, while visual broadcasting captures the aesthetic and spatial elements of dance. Live commentary provides necessary context for diverse listeners, and studio recording offer a controlled acoustic environment for clear sound. Together, these tools help in the national documentation and dissemination of traditional arts.

101. (A) Stone art - Pathalgadi (stone erection tradition)
Stone art is correctly matched with Pathalgadi, the tradition of erecting large stone slabs to honor ancestors. In contrast, terracotta horses belong to clay art, and megalithic structures are part of stone art, not clay. Dhokra casting is a metal art form, not silk. These matches clarify the relationship between traditional materials and the specific cultural practices of regional communities.

102. (C) Individual silent meditation
Traditional dance forms primarily serve collective functions such as re-enacting mythological stories, strengthening social bonding, and celebrating agricultural milestones. They are inherently group-oriented and communicative activities. Individual silent meditation is not a primary function of these communal dances, which focus on shared rhythmic movement and public expression of cultural identity during significant community events and seasonal festivals.

103. (A) I, II, IV, and V only
Traditional musical instruments are essential to tribal dances and are crafted using the acoustic properties of local materials like wood and animal skins. They are often imbued with ritualistic significance and include stringed, wind, and percussion varieties. However, they are typically played by community members rather than professionally trained classical musicians, reflecting their functional role in the community's daily and ritual life.

104. (A) The role of broadcasting in cultural mediation and preservation
When a radio station records, translates, and explains a traditional song, it is engaging in cultural mediation and preservation. This process makes localized oral traditions accessible to a wider audience while providing the necessary context for understanding. By documenting these performances, broadcasting helps ensure that regional melodies and linguistic nuances are preserved for future generations as part of the national heritage.

105. (C) Mud/Cow dung - Bamboo art
Traditional arts are defined by their specific materials. Metal art (Dhokra) uses beeswax, silk art uses cocoons, and stone art involves chisels and mallets. However, bamboo art relies on flexible woody grasses and cane, not mud or cow

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community's deep understanding of their local climate.

141. (A) Record the ambient sounds, music, and interviews about rituals.
Capturing the essence of a harvest festival for radio requires recording ambient sounds, traditional music, and interviews about the rituals. This approach provides the necessary auditory context for the audience to understand the cultural significance of the event. By documenting the live sounds of the community, a producer acts as a mediator who preserves the authenticity of the regional tradition.

142. (A) The art of painting and picture-making
Chitra Kala is the general term for the art of painting and picture-making in the context of Indian arts. It includes various regional styles like Bhiti Chitra (wall murals), Kohbar, and Sohrai. This field encompasses the use of pigments and motifs to create visual representations of myths, nature, and daily life, serving as an essential medium for cultural expression.

143. (A) Local accessibility, cultural significance, and biodegradability
The use of natural clays in traditional Murti Kala is driven by local accessibility, cultural significance, and the material's biodegradability. Artisans use earth found in their immediate environment, making the art form sustainable and deeply connected to the land. This practice also ensures that the figures can be ritually returned to nature, reflecting spiritual beliefs about the cycle of creation.

144. (A) Both A and R are true and R is the correct explanation of A.
The Raag-Raagini system provides a structural framework that is observable in regional music because the two traditions have continually interacted. Classical music often draws inspiration from folk and tribal melodies, while regional styles sometimes adopt classical structures. This mutual exchange has led to a rich musical landscape where the boundaries between institutional theory and localized melodic expressions are frequently crossed.

145. (A) Natural clays (red, black, yellow, white) applied on mud walls
Sohrai painting is closely associated with natural clays of various colors, such as red, black, yellow, and white. These pigments are applied directly onto mud walls to create intricate designs during harvest festivals. The use of earth-based materials reflects the ritual's focus on nature and agriculture, transforming the home into a sacred and decorative space using local resources.

146. (A) It functions as a visual archive for diverse regional performances.
Doordarshan serves a vital role by functioning as a visual archive for diverse regional performances. By filming and broadcasting traditional dances and crafts, the network documents these art forms for a national audience. This process helps preserve cultural heritage that might otherwise remain localized or face extinction, ensuring that India's visual artistic diversity is recorded for future study.

147. (A) I, II and IV only
Bamboo art is prevalent in regions where the plant is abundant and includes weaving intricate baskets, mats, and traps. It also provides material for wind instruments and structural supports for buildings. It is a highly sustainable and natural craft, reflecting the community's resourcefulness. It does not involve lost-wax casting, which is a technique specifically used in metal art forms.

148. (C) It is a temporary art form made to dissolve in water.
Traditional stone art is a durable practice involving carving and shaping stone for utility items or monumental memorials. It is not a temporary form made to dissolve; instead, it is intended to last for generations. Artisans use specific tools like chisels to create structures like pathalgadi, reflecting the permanence of ancestral memory and the community's skill in stonework.

149. (D) Statement I is incorrect but Statement II is correct.
Kohbar Kala is traditionally practiced by women inside the nuptial chambers of a house, rather than by men in public spaces. This mural art form is a domestic ritual where female family members paint symbolic motifs to bless a marriage. The private setting of the nuptial

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represent a significant part of the regional cultural identity and are essential for celebrating festivals. Unlike modern industrial food production, Paak Kala relies on the sustainable use of local flora and foraged ingredients found in the environment.

115. (A) They are classified as Sushira Vadya.
String instruments in regional music are classified as Tata Vadya, not Sushira Vadya (which refers to wind instruments). They are often made from natural materials like hollowed wood or gourds and are used to accompany vocal storytelling. Their strings are traditionally crafted from animal hair, gut, or plant fibers, providing a unique acoustic quality that complements the community's oral traditions.

116. (D) Statement I is incorrect but Statement II is correct.
Broadcasting theory acknowledges that mass media inevitably alters the spatial and temporal dimensions of traditional performances. Television and radio formats often require shortening a ritual and re-staging it for a camera or microphone. This mediation means the performance is not preserved exactly as it is in the village; instead, it is adapted to meet the technical and entertainment requirements of the media.

117. (A) P-4, Q-2, R-1, S-3
Each traditional art form is defined by its primary material. Wood is used for mask carving, metal for Dhokra casting, bamboo for basket weaving, and clay for terracotta idol making. These crafts represent the diverse ways regional communities utilize their natural resources to create items that are both functional and spiritually significant, reflecting their unique cultural heritage and technical skills.

118. (A) Bhiti Chitra - Painting on walls
Bhiti Chitra is correctly matched as painting on walls, a practice common in regional cultures for both decoration and ritual. Architecture refers to building practices, Paak Kala to culinary arts, and Murti Kala to sculpting figures. These distinctions are fundamental for understanding how different materials and techniques are used to express the cultural identity and daily needs of tribal and regional societies.

119. (A) Complete lack of melodic structure
The Raag-Raagini system is a sophisticated framework for melodic structure, far from being formless. It associates melodies with specific times of the day and seasons, significantly influencing regional and folk compositions. This classification system provides a structural basis for improvisation and performance, ensuring that music remains connected to natural cycles and emotional states, reflecting the depth of Indian musical theory.

120. (A) I, II, and IV only
Doordarshan had a positive impact by bringing visual tribal arts to non-tribal audiences and providing a platform for marginalized artists. It helped document traditional costumes and choreographies, preserving them for future generations. However, it did not erase classical dance from television, nor did it force tribal dancers to sing in English; instead, it aimed to showcase India's cultural diversity.

121. (A) Bamboo art
Using woven grasses and canes to build temporary ritual structures is a primary application of bamboo art. This craft utilizes the flexibility and strength of local materials to create functional and sacred objects. In many tribal regions, bamboo is a versatile resource for both daily needs and ritualistic expression, reflecting the community's deep practical knowledge and relationship with their local ecology.

122. (D) Studio recording - Uncontrolled natural acoustic environment
Studio recording is defined by a controlled acoustic environment, which is the opposite of an uncontrolled natural setting. This control is necessary for clear audio broadcasting. Other pairs are correctly matched: All India Radio provides audio preservation, Doordarshan offers visual and audio media, and live performance involves unmediated interaction. Understanding these differences is crucial for analyzing how media impacts traditional art forms.

123. (A) Paak Kala
Analyzing the nutritional value of traditional fermented foods is an application of Paak Kala, the study of culinary arts and food knowledge. This field encompasses the understanding of

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local ingredients, preparation methods, and the biological processes used to preserve food. A competent researcher in this area recognizes how traditional diets reflect the community's adaptation to their environment and their health practices.

124. (A) Handloom weaving using Ahimsa silk techniques and regional motifs
Traditional regional silk art in India is characterized by handloom weaving that often incorporates non-violent Ahimsa silk techniques and local motifs. This craft involves the rearing of silkworms and the use of natural dyes to create textiles that reflect the community's mythology and environment. It is a deeply rooted tradition that combines sustainable ecological practices with highly skilled artistic craftsmanship.

125. (A) Media adaptation and structural alteration of traditional performance
Shortening a community dance to fit a television slot is a classic case of media adaptation and structural alteration. This process involves selecting specific elements that are visually dynamic for a camera, even if it means changing the original ritualistic duration. While this increases national visibility for the art form, it necessarily mediates the performance, changing its original community-based function.

126. (A) Wall mural or painting
Bhiti Chitra fundamentally refers to a wall mural or painting within the context of regional arts. The term is derived from the word for wall, reflecting the practice of decorating domestic and communal structures with intricate designs. Using natural pigments, these paintings depict myths, nature, and daily life, serving to transform functional architectural surfaces into visual expressions of a community's identity.

127. (A) Validation of regional identities and preservation of linguistic diversity
Recognizing regional traditional music on national broadcasting networks leads to the validation of regional identities and the preservation of linguistic diversity. By providing a platform for local dialects and melodies, broadcasters acknowledge the importance of diverse cultures within the national framework. This exposure encourages communities to maintain their traditions while fostering mutual respect and understanding among the broader national audience.

128. (A) Both A and R are true and R is the correct explanation of A.
Traditional musical instruments in tribal areas are intimately linked to local ecology because they are constructed using materials found in the immediate environment. Artisans use wood, animal horns, skins, and bamboo to create unique sound-producing objects. This reliance on local resources ensures that the instruments are perfectly adapted to the regional acoustic and cultural needs, reflecting the community's sustainability.

129. (A) Fertility symbols, lotuses, and reproductive imagery
The primary motifs of Kohbar Kala are symbols of fertility, such as lotuses, fish, bamboos, and reproductive imagery. These designs are intended to bless a newlywed couple and ensure a prosperous marriage. By decorating the nuptial chamber with these ritualistic symbols, the community uses visual art to communicate important social values and hopes for the family's future, staying true to tradition.

130. (A) It is used for making utility items and ritualistic carved pillars.
Traditional tribal wood craft is primarily used to create both everyday utility items and significant ritualistic objects, such as carved pillars and masks. Artisans use local timber to carve intricate designs that represent community history and spiritual beliefs. This form of craftsmanship is essential for both the practical and spiritual life of the tribe, showcasing their skillful use of forest resources.

131. (A) I, II and IV only
Performance theory in traditional arts highlights its tie to socio-religious life and the fluid boundary between performers and spectators. Skills are transmitted orally and kinetically rather than through scripts. While broadcasting changes some of these dynamics, the fundamental nature of traditional performance remains communal and ritualistic. Performances are rarely scripted or read from teleprompters in their original village settings.

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132. (B) It is a craft entirely devoid of regional cultural significance.
Silk art is deeply significant in regional cultures, involving complex loom weaving and sericulture. It is far from being devoid of meaning; instead, it incorporates traditional motifs that reflect local myths and nature. The entire process, from rearing silkworms to the final woven product, is a testament to the community's environmental knowledge and artistic heritage, passed down through several generations.

133. (D) Statement I is incorrect but Statement II is correct.
Traditional tribal architecture is characterized by its organic adaptation to topography and use of natural ventilation, rather than standardized concrete. Vernacular builders use indigenous materials like bamboo, timber, and mud to create sustainable dwellings that meet the community's needs. This approach prioritizes environmental harmony and traditional knowledge over modern industrial methods, ensuring the structures are both functional and culturally authentic.

134. (A) P-2, Q-1, R-4, S-3
Each traditional art form is defined by its core characteristic: Sohrai painting honors cattle and harvest, while Dhokra uses lost-wax casting for metal. Paak Kala encompasses regional culinary traditions, and Murti Kala involves sculpting terracotta figures. These categories highlight the diverse mediums and themes used by regional communities to express their spiritual beliefs, practical needs, and cultural identities.

135. (C) Sushira Vadya - Wind instruments
The classification of Indian musical instruments is based on how they produce sound. Sushira Vadya refers to wind instruments like flutes. Tata Vadya includes string instruments, and Avanaddha Vadya comprises percussion instruments with membranes, such as drums. Ghana Vadya refers to solid instruments that produce sound when struck. Matching wind instruments with Sushira Vadya is the only correct pairing among the options.

136. (C) Complete substitution of live community festivals
Broadcasting on Doordarshan provides visual documentation and national exposure for rural artists, which are major benefits. However, it cannot completely substitute live community festivals. These rituals are deeply rooted in physical space and interactive participation that a screen cannot replicate. Broadcasting should be viewed as a complementary tool for preservation rather than a replacement for the original live cultural events.

137. (A) I, II, and IV only
Traditional music classification emphasizes vocal traditions, including work songs, harvest songs, and ritualistic chants. These forms often use localized dialects to express community narratives and values. While they have complex rhythmic foundations, they are not derived from Western theory. Instead, they represent an organic musical heritage rooted in the community's daily life and relationship with their local environment.

138. (A) Musical Instruments (Sushira Vadya)
Studying the acoustic properties of a tribal bamboo flute is a direct application of concepts from the Sushira Vadya category. This classification focuses on wind instruments that produce sound through the vibration of air. A researcher analyzing such an instrument would look at how the material and design influence the melody and rhythm, reflecting the sophisticated musical knowledge of tribal communities.

139. (C) Murti Kala - Metal Weapons
Murti Kala specifically refers to the art of sculpting idols and figures, usually from clay or terracotta, rather than the forging of metal weapons. Metalwork or weaponry falls under different craft categories. Other pairs are correct: Bhiti Chitra belongs on walls, Paak Kala involves cooking, and wood craft includes carved masks. These terms represent specific traditional artistic domains and their mediums.

140. (A) Vernacular Architecture
Designing houses with steep thatched roofs and raised bamboo platforms to adapt to heavy rain and floods is a prime example of vernacular architecture. This practice uses local materials and traditional knowledge to create structures that are perfectly suited to the environmental conditions of the region. It prioritizes sustainability and functionality, reflecting the

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ritualistic pillars, and everyday utility tools from local timber. This competency ensures that the skills and cultural meanings associated with woodworking are not lost. Wood craft is a vital part of tribal identity, reflecting the community's artistic heritage and their historical reliance on forest resources for rituals.

159. (A) A non-ferrous metal casting using the lost-wax technique
Dhokra art is defined as a non-ferrous metal casting technique that uses the ancient lost-wax process. Artisans create intricate figurines and utility items from bronze or brass scrap by modeling with beeswax first. This tribal art form is renowned for its unique, rustic texture and is a significant part of the metallurgical heritage of regional communities in India.

160. (A) Adaptation to local topographies, climates, and livelihoods
Stylistic variations in regional dances are primarily caused by adaptation to local topographies, climates, and the livelihoods of the community. Each region develops unique movements that reflect their environment, such as the imitation of local animals or agricultural tasks. These variations ensure that the dance remains a relevant and organic expression of the community's specific geographical and social identity.

161. (A) Both A and R are true and R is the correct explanation of A.
All India Radio plays a critical role in preserving regional music by acting as an auditory archive. It captures oral nuances, dialects, and traditional instrumentation that might otherwise go unrecorded. By broadcasting these sounds, A.I.R. ensures that localized musical heritage is preserved and shared, helping to maintain linguistic and cultural diversity within the national landscape through mass dissemination.

162. (A) Mud and cow dung plastered walls
Traditionally, the canvas for Bhiti Chitra consists of mud and cow dung plastered walls. This surface provides a natural and smooth base for the application of plant and mineral-based pigments. Using the walls of the home as a canvas reflects how regional arts are integrated into everyday life, transforming functional domestic structures into visual mediums for ritualistic and decorative expression.

163. (A) Designing structures based on ecological knowledge and local needs.
A traditional tribal architect designs structures using deep ecological knowledge and a focus on local needs. They prioritize the use of sustainable, indigenous materials like bamboo and mud to create buildings that adapt to the climate. This approach ensures that housing is cost-effective, environmentally balanced, and culturally appropriate, reflecting the community's long-standing wisdom regarding their specific geographical surroundings.

164. (A) I, II and IV only
Integrating regional arts into mass media grants national prestige to local artists and provides important archival documentation. While it often requires shortening performance durations to fit media slots, it helps reach a broad audience. However, mass media cannot capture the full interactive experience of a live village ritual, as the physical connection between the performer and community is mediated by technology.

165. (C) It only utilizes synthetic, mass-produced nylon fibers.
Traditional Silk art is deeply rooted in sericulture and the use of natural fibers and dyes, rather than synthetic nylon. It involves complex dyeing and loom weaving processes that incorporate regional motifs. The craft is highly significant to the community's identity, reflecting their historical knowledge of silkworm rearing and textile production passed down through generations within specific regional hubs.

166. (D) Statement I is incorrect but Statement II is correct.
Tribal dances are not typically solo acts performed for commercial gain; instead, they are group activities deeply embedded in the ritual life of the community. These performances serve social and spiritual functions, bringing the entire group together to celebrate festivals or life events. Participation is usually collective, emphasizing community cohesion and shared identity over individual stardom or purely commercial motives.

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chamber is essential to the tradition, as the art is meant for the newlyweds' room.

150. (A) P-3, Q-1, R-2, S-4
Indian musical instruments are categorized by how they produce sound. Tata Vadya includes stringed instruments like the Ektara, while Sushira Vadya refers to wind instruments like the bamboo flute. Avanaddha Vadya comprises percussion instruments like the Mandar, and Ghana Vadya covers solid percussion like cymbals. These examples illustrate the diverse traditional sounds and materials used in regional musical performances.

151. (A) Paak Kala - Culinary arts
Paak Kala is correctly matched with culinary arts, representing the traditional knowledge of food preparation and preservation. Other terms refer to different art forms: Chitra Kala is painting, Murti Kala is sculpting, and Architecture is the science of building. Understanding these specific categories is essential for identifying the diverse ways regional communities express their culture through various mediums and skills.

152. (C) Exclusive reliance on written textual scripts
Performance in traditional settings is characterized by high community integration, oral transmission, and dynamic interaction between performers and the audience. It does not rely on written textual scripts, as songs and stories are passed down through memory and practice. This fluid and interactive nature allows the performance to adapt to different occasions while maintaining its core cultural significance.

153. (A) I, II, III, and V only
Paak Kala refers to traditional cooking methods that utilize local medicinal plants and foraged ingredients, reflecting a deep connection to regional ecology. These culinary practices are essential for preserving agricultural heritage and celebrating festivities. It is focused on natural, sustainable food production rather than synthetic mass-manufacturing, ensuring that community recipes and knowledge of the environment are passed down through generations.

154. (A) Visual spatiality and aesthetic complexity in traditional dance
Using multiple camera angles to capture group formations and costumes shows an understanding of the visual spatiality and aesthetic complexity of traditional dance. Television allows for a multifaceted presentation that highlights elements that might be missed in a single-perspective view. This approach helps the distant audience appreciate the intricate choreography and cultural details that make regional dances unique.

155. (D) Bhiti Chitra - Creating metal weapons
Bhiti Chitra refers to the tradition of mural painting on walls, not the creation of metal weapons. Other pairs are correct: Sohrai celebrates the harvest, Kohbar is for marriage, and Murti Kala involves idol making. These art forms are deeply tied to specific rituals and materials, reflecting the diverse ways regional communities integrate artistic expression into their social and spiritual lives.

156. (A) II, III, I, IV
Communication of regional arts began with oral traditions and live performances. This was followed by mass audio broadcasting through All India Radio and later by visual broadcasting via Doordarshan. The most recent development is internet-based digital streaming and archiving. This chronological progression shows how technology has increasingly provided new platforms for the documentation and dissemination of traditional cultural forms.

157. (A) Accessibility in local environments and binding with mud walls
Natural pigments are used in Bhiti Chitra because they are easily accessible in the local environment and bind effectively with the mud-plastered walls of traditional houses. These mineral and plant-based colors ensure the durability and authenticity of the murals. By using local resources, artists maintain a sustainable practice that reflects the community's relationship with the earth and its biodiversity.

158. (A) The crafting of wooden masks, pillars, and utility tools
Documenting Wood Craft involves preserving the techniques used to create carved masks,

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of the Raag-Raagini system. In Indian music theory, specific melodic modes are associated with different hours, seasons, and moods. This concept application shows how regional music often follows sophisticated structures that govern when and how certain melodies are performed, reflecting a deep connection to natural cycles.

89. (D) Broadcasting - Enhances live physical interaction between performer and distant viewer
Broadcasting actually reduces the live physical interaction between the performer and the audience by creating a mediated, one-way experience. While it brings art to a mass audience, the interactive dynamics of a village square are lost. In contrast, classical and tribal performances are correctly distinguished by their spaces (formal stages vs village squares) and the nature of their audience participation.

90. (A) Sohrai Painting
During a harvest festival, a regional community would most likely engage in Sohrai painting to decorate their homes. This ritualistic mural art form is specifically tied to the celebration of the harvest and the honoring of cattle. Using natural pigments on mud walls, the community expresses gratitude to nature, making it the most appropriate art form for this festive occasion.

91. (B) Socio-cultural integration and collective identity in performance
Understanding that tribal performing arts rely on community participation demonstrates competency in recognizing the role of socio-cultural integration and collective identity. These performances are not just entertainment; they are shared activities that strengthen social bonds and transmit cultural values. This collective nature is a defining characteristic of traditional arts, distinguishing them from the more individualistic focus of modern commercial performances.

92. (B) Architecture using local materials and knowledge to meet local needs
Vernacular architecture is defined by its use of local materials and traditional knowledge to create structures that meet the specific needs of a community and its environment. This approach prioritizes sustainability and climatic adaptation, using resources like mud, bamboo, and thatch. It is a form of building that reflects the cultural identity and practical resourcefulness of regional and tribal societies.

93. (A) Fitting performances within camera frames and broadcast slots
When regional dances are adapted for television platforms like Doordarshan, the primary cause for change is the need to fit within camera frames and predetermined broadcast slots. This mediation often requires shortening the performance and re-staging the movements for a two-dimensional screen. While this increases visibility, it necessarily alters the original temporal and spatial dynamics of the community ritual.

94. (A) Both A and R are true and R is the correct explanation of A.
Traditional Paak Kala serves as a repository of indigenous botanical knowledge because tribal cooking relies heavily on foraged seasonal plants and herbs. This culinary practice reflects a deep understanding of the local ecosystem and the medicinal properties of various flora. By passing down recipes orally, communities preserve their ecological heritage and maintain a sustainable relationship with their natural surroundings through food.

95. (B) Totemic pillars and ceremonial masks
Wood craft in tribal regions is frequently used to create totemic pillars and ceremonial masks, which are essential for spiritual and social rituals. These items are carved from local timber and often feature intricate designs representing ancestors or deities. This form of craftsmanship is a significant expression of tribal identity and reflects the community's skill in working with forest resources.

96. (B) Performances communicate myths, morals, and social structures.
In regional contexts, performances serve a critical communicative function, sharing the myths, morals, and social structures of the community. Through dance, song, and drama, ancestral knowledge is transmitted to younger generations, ensuring cultural continuity. These performances are dynamic and evolve with the community, acting as a living medium for storytelling and the reinforcement of shared social and ethical values.

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167. (A) P-2, Q-1, R-4, S-3
Tribal and regional arts have distinct primary focuses: Kohbar represents marriage and fertility, while Sohrai honors cattle and the harvest. Dhokra focuses on lost-wax metal casting, and vernacular architecture prioritizes adaptation to local climate and materials. These categories reflect how communities use different mediums and themes to address the spiritual, social, and practical aspects of their daily lives.

168. (A) Clay art - Terracotta
Clay art is correctly matched with terracotta, which refers to fired earth used for sculptures and pottery. Other pairs are incorrect: bamboo art involves weaving grasses, stone art uses rocks, and silk art focuses on textiles. Terracotta remains a primary material for regional artists to create ritualistic figures and domestic items, reflecting a sustainable and ancient connection to the soil.

169. (D) Avanaddha Vadya
Chitra Kala traditions focus on painting and visual arts, including Sohrai, Kohbar, and Bhiti Chitra. Avanaddha Vadya, however, refers to percussion instruments with a stretched membrane, such as drums. While these instruments often accompany the creation or celebration of art, they belong to the category of music rather than the two-dimensional visual arts defined under the umbrella of Chitra Kala.

170. (A) I, II, III, and V only
Regional Paak Kala is a vital expression of cultural identity that emphasizes sustainable foraging and traditional preservation techniques like smoking or sun-drying. It uses local spices and seasonal ingredients, playing a central role in festivals. This art form represents a community's deep knowledge of their environment and is the opposite of modern practices that ignore local biodiversity.

171. (A) Murti kala
Sculpting a figure from river clay and baking it in an open fire for a ritual is a practical application of Murti Kala. This art form focuses on the creation of idols and figures from natural earth materials. Using clay connects the practice to the local environment and spiritual beliefs, making it an essential part of regional ritualistic and artistic heritage.

172. (D) Oral Tradition - Strict reliance on printed textbooks
Oral tradition is defined by the verbal and performative transmission of knowledge, not by a reliance on printed textbooks. Traditional dances and classical forms are correctly described by their participatory or structured natures. Broadcasting amplifies these arts to a mass audience. The lack of written records in oral traditions is what makes the performative and communicative aspects so essential for preservation.

173. (A) Understanding the cultural context and regional dialect of the music
To be a competent All India Radio broadcaster for traditional music, one must understand the cultural context and regional dialect of the performance. This knowledge allows the broadcaster to explain the meaning and significance of the songs to a diverse audience. By providing this mediation, the broadcaster helps preserve the authenticity of the music while making it accessible nationally.

174. (A) Building practices using local materials and environmental adaptation
Traditional regional architecture is defined by building practices that use local materials and adapt to the environment. This vernacular style prioritizes sustainability and functionality, using resources like mud, bamboo, and wood to meet the community's specific climatic needs. It is an expression of traditional knowledge that creates structures that are both culturally significant and perfectly suited to their location.

175. (A) Media adaptation and performance mediation
Shortening a long community dance into a three-minute visually dynamic television segment is a clear example of media adaptation. The artist must mediate the performance to fit the technical constraints of the broadcast platform. While this changes the original structure and duration of the ritual, it allows the art form to reach a national audience and gain visibility beyond the village.

176. (A) A melodic framework consisting of specific notes, used as a basis for improvisation and composition
A Raag is a melodic framework in Indian music theory that uses a specific set of notes to create a particular mood or atmosphere. It serves as

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247. (A) I, II and IV only
Traditional bamboo art provides essential material for vernacular architecture, wind instruments like flutes, and daily utility items like baskets and traps. It is a highly sustainable and versatile craft that reflects the community's practical knowledge. It does not involve the lost-wax casting technique, which is specifically reserved for the creation of three-dimensional metal figures in different tribal art forms.

248. (A) It relies exclusively on factory-processed ingredients.
Traditional Paak Kala is based on the use of fresh, local ingredients and knowledge of regional edible plants, rather than factory-processed foods. It involves techniques like sun-drying and fermentation to preserve food naturally. This culinary art is an integral part of celebrating regional festivals and reflects the community's sustainable relationship with their environment and its seasonal cycles throughout the various years.

249. (D) Statement I is incorrect but Statement II is correct.
Regional dances do not strictly follow the classical Natya Shastra; instead, they are organic cultural expressions that vary based on local traditions and agricultural cycles. Each community develops unique movements and rhythms that represent their specific social history and environmental context. This flexibility allows traditional dances to remain relevant and vibrant, serving as a living medium for community celebration and identity.

250. (A) P-3, Q-1, R-2, S-4
Regional art forms are correctly matched with their primary materials and techniques: Murti Kala uses clay sculpting, architecture focuses on climatic design with local materials, Bhiti Chitra employs natural pigments on walls, and Dhokra utilizes beeswax and bronze casting. These categories highlight the diverse ways communities express their culture, demonstrating the sophisticated skills and ecological knowledge found in traditional Indian arts.

251. (B) The intricate application of the Raag-Raagini system
The regional soundscapes are characterized by melodic frameworks that are strictly governed by the Raag-Raagini system. This complex musical framework provides the essential structural guidelines that tribal and regional practitioners follow. By utilizing these classical systems, the practitioners maintain a consistent melodic identity while adapting the sounds to suit their specific localized phonetic and linguistic patterns during performances.

252. (A) By integrating it into daily rituals while adhering to temporal rules
Tribal communities view traditional music as a fundamental component of their daily existence rather than mere entertainment. This integration into daily rituals is guided by strict adherence to seasonal and temporal rules defined by the Raag-Raagini system. Music thus functions as an essential cultural clock, ensuring that ritualistic activities remain synchronized with the specific environmental and temporal cycles of the community.

253. (C) It acts as an essential auditory mechanism for community cohesion
Within anthropological case studies, the Raag-Raagini structure is observed to transcend its aesthetic function in regional music. It serves as a vital auditory mechanism that fosters community cohesion, particularly during agricultural cycles. The shared recognition of these melodic frameworks reinforces social bonds among members of the tribal cohort, making music a central pillar for maintaining communal stability and collective identity.

254. (D) They have been adapted to fit localized phonetic and linguistic patterns
While the melodies of tribal and regional areas rely heavily on classical Raag-Raagini systems, these frameworks are not static. Communities have adapted these classical musical structures to better align with their unique localized phonetic and linguistic patterns. This evolutionary process allows for a seamless intersection between traditional classical music theory and the specific oral and linguistic traditions found within tribal territories.

255. (C) The transmission of community oral histories
The preservation of traditional music frameworks serves a purpose far beyond the maintenance of aesthetic beauty or entertainment. By

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traditional looms. Other pairs are incorrect: stone art is not basketry, clay art is not smelting, and wood craft is not painting on silk. Silk art remains a significant regional craft that combines environmental knowledge with intricate artistic skills, reflecting the cultural heritage of weaving communities.

186. (C) They are exclusively painted on modern synthetic canvas.
Traditional Bhiti Chitra is painted on structural walls using natural earthy colors, not on modern synthetic canvases. These murals depict motifs relevant to daily life and rituals, serving to decorate and sanctify domestic spaces. The use of the wall as a canvas highlights how regional arts are integrated into architecture, using locally sourced materials to express cultural values and aesthetics.

187. (A) I, II, IV, and V only
Traditional Paak Kala is characterized by the use of indigenous flora and fauna, seasonal foraging, and knowledge passed down orally. It is deeply connected to regional festivals and rituals. It avoids chemical preservatives, relying instead on natural methods. These culinary practices are an essential part of cultural identity, reflecting the community's sustainable relationship with their environment and its seasonal cycles.

188. (A) Stone art
Erecting a large monolithic slab to honor a deceased leader is a prime application of stone art. In many tribal traditions, these structures serve as permanent memorials that mark historical events or respect ancestors. This practice demonstrates the community's ability to shape and move heavy natural materials, creating lasting symbols that represent their spiritual beliefs and social history.

189. (C) Ektara - Solid percussion instrument (Ghana)
The Ektara is a one-stringed instrument, categorized as a Tata Vadya, not a solid percussion instrument (Ghana). Other instruments are correctly matched: flutes are wind (Sushira), drums are percussion (Avanaddha), and cymbals are solid percussion (Ghana). Understanding these traditional classifications is essential for accurately studying the diverse range of musical instruments used in regional and tribal performances across the country.

190. (A) II, IV, I, III
The traditional production of silk follows a specific sequence beginning with sericulture, where silkworm cocoons are harvested. Next, the silk threads are extracted and spun before being dyed with natural colors. Finally, the dyed threads are woven on a traditional handloom to create the finished textile. This comprehensive process reflects the community's deep environmental knowledge and skilled craftsmanship.

191. (A) Functional integration with group dancing and community labor
The rhythmic complexity of tribal music is primarily due to its functional integration with group dancing and community labor. These rhythms provide a synchronized foundation for collective activities, ensuring that the community acts in harmony. Rather than relying on written notation, the music is passed down through practice, reflecting the organic and participatory nature of traditional performances during rituals and work.

192. (A) Auditory archiving and the contextual nature of traditional music
Successfully categorizing tribal folk songs by their ritual contexts demonstrates competency in auditory archiving and understanding the contextual nature of traditional music. These songs are rarely performed in isolation; instead, they are tied to specific social or religious events. A media archivist must recognize these links to properly document and preserve the cultural meaning behind the recorded sounds.

193. (A) Instruments that produce sound through a vibrating stretched membrane, like drums
Avanaddha Vadya refers to a category of musical instruments that produce sound through a vibrating stretched membrane. This includes various types of drums, such as the Mandar or Dhol. These instruments provide the essential rhythmic foundation for regional dances and rituals. Understanding how sound is produced allows for the correct classification of these vital tools of community musical expression.

194. (A) Shift toward standardized diets and loss of local biodiversity
The loss of traditional Paak Kala knowledge is primarily caused by a shift toward standardized

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adaptation to their ecology, using natural resources to sustain themselves while celebrating their unique cultural identity through food and ritual.

230. (A) I, II and IV only
Traditional silk art involves motifs reflecting local myths and nature, and the knowledge of natural dyeing is integral to the craft. In some regions, it also features non-violent Ahimsa silk methods. It is far from a modern industrial product; instead, it is a deeply rooted tradition that combines environmental knowledge with highly skilled artisanal handloom weaving passed down through generations.

231. (C) It is used exclusively to make large iron bridges.
The lost-wax casting technique is a traditional art process used for creating intricate figures and utility items, not for large iron bridges. It involves making a wax model, encasing it in clay, and then replacing the melted wax with molten metal like bronze or brass. This ancient method reflects the sophisticated metallurgical skills and artistic creativity found in regional tribal communities.

232. (D) Statement I is incorrect but Statement II is correct.
Tribal musical instruments are not mass-produced in factories; instead, they are hand-crafted locally using natural materials. This traditional method results in unique acoustic properties for each individual piece, reflecting the artisan's skill and the specific qualities of the local wood, bamboo, or animal skin. This hand-crafted nature ensures that the instruments remain a personal and culturally authentic part of the community.

233. (A) P-4, Q-1, R-3, S-2
Each broadcasting platform and concept has a specific focus. All India Radio is for audio-only dissemination, while Doordarshan provides audio-visual content. Archiving focuses on preserving audio recordings of oral traditions, and live performance involves unmediated community interaction. These different tools work together to document, preserve, and share the multifaceted elements of regional and tribal arts for a national audience.

234. (A) Murti kala - Idol sculpting
Murti Kala is correctly matched with idol sculpting, representing the traditional practice of creating figures from clay or stone. Other terms refer to different mediums: Paak Kala is cooking, Bhiti Chitra is wall painting, and Architecture is building houses. Understanding these distinct categories is essential for identifying the diverse ways regional communities express their artistic heritage and fulfill their spiritual and social needs.

235. (C) Flute
The flute is a wind instrument (Sushira Vadya), not a percussion instrument with a stretched membrane (Avanaddha Vadya). Other examples like Mandar, Dhol, and Nagada are all types of drums that fall under the Avanaddha category. Understanding these classifications is crucial for accurately studying the diverse range of musical instruments used in regional and tribal performances to provide a rhythmic foundation.

236. (A) I, II, III, and V only
Traditional regional performances integrate vocal storytelling, rhythmic percussion, and dance movements mimicking nature or agriculture. They also utilize locally crafted costumes and masks. Unlike classical performances, they do not strictly follow written scripts; instead, they rely on oral traditions and community participation. This combination of elements makes regional performances a comprehensive expression of the community's social, spiritual, and artistic life.

237. (A) Vernacular Architecture
Using bamboo frameworks and mud-plastered walls to build a community center is a practical application of vernacular architecture. This approach uses locally sourced materials and traditional knowledge to create sustainable structures that adapt to the environment. It prioritizes the practical needs and cultural identity of the regional community, reflecting their long-standing wisdom regarding building methods that harmonize with the local climate.

238. (D) Bhiti Chitra - Classical dance steps
Bhiti Chitra refers to the tradition of wall mural painting, not classical dance steps. Other pairs are correctly matched: Sohrai is for harvest and cattle, Kohbar is for marriage, and Dhokra is for

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Kohbar, and Bhiti Chitra. Dhokra, however, is a form of metal art that uses the lost-wax casting technique to create three-dimensional sculptures. This distinction between two-dimensional painting and three-dimensional metal casting is fundamental for categorizing the various art forms found in tribal and regional cultures across India.

204. (A) I, II, and IV only
Performance theory in regional arts highlights its role as a form of social cohesion and a medium for oral historical documentation. These performances often integrate music, dance, and crafts like masks. Rather than being profit-driven or having rigid performer-audience boundaries, they are communal activities. Participation is fluid, and the primary goal is the shared expression of community myths and social values.

205. (A) Sohrai Painting
Using natural pigments on a mud wall during the harvest season to paint animal figures is a direct application of Sohrai painting. This mural tradition is practiced to celebrate the harvest and honor cattle. By decorating their homes with these nature-based designs, the community continues a ritualistic practice that expresses gratitude for nature's bounty and celebrates their agricultural identity.

206. (D) Bamboo Art - Stone quarries
Bamboo art is defined by its use of flexible grasses and cane, not materials from stone quarries. Other pairs are correctly matched: silk uses cocoons, clay uses riverbed soil, and wood craft uses timber. Understanding the relationship between traditional materials and the corresponding art forms is essential for analyzing the ecological and practical foundations of regional and tribal craftsmanship.

207. (A) Paak Kala
Documenting tribal recipes and food preservation requires a deep understanding of Paak Kala, the culinary arts. This field encompasses knowledge of indigenous plants, seasonal ingredients, and the traditional methods used to prepare and sustain food. By studying these practices, researchers can preserve the community's ecological wisdom and cultural heritage, ensuring that their unique dietary traditions are archived for posterity.

208. (A) Wind instruments that produce sound through blown air
Sushira Vadya is the traditional classification for wind instruments that produce sound through the vibration of blown air. This category includes instruments like the bamboo flute, which are essential to regional music and rituals. Understanding the physical principles of sound production allows for the correct categorization of these musical tools, reflecting the depth of Indian musical theory and its application.

209. (D) Metal art - Bamboo basket weaving
Traditional arts are classified by the primary material used in their creation. Wood craft involves carving masks, while stone art focuses on sculptures and monolithic structures. Architecture refers to the design of vernacular housing. However, metal art involves techniques like smelting and casting, such as Dhokra, and is entirely distinct from the weaving of bamboo into baskets or utility items.

210. (A) Both A and R are true and R is the correct explanation of A.
Traditional tribal architectures are highly resilient to climatic extremes because they use vernacular knowledge that adapts indigenous materials to the local environment. Builders use resources like mud and bamboo to create structures that manage heat, rain, and floods effectively. This organic approach to building ensures that dwellings are sustainable and perfectly suited to the practical needs of the regional community.

211. (A) Flexible, hollow woody grasses
Bamboo art primarily utilizes flexible, hollow woody grasses, which are abundant in many tribal regions. This versatile material is used for weaving baskets, crafting musical instruments, and constructing structural supports. Its strength and flexibility allow communities to create a wide range of functional and decorative items, reflecting their resourceful use of natural materials found in their immediate ecological surroundings.

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the foundation for both improvisation and composition. Raagas are often associated with specific times of the day or seasons, providing a structural yet flexible basis for musical expression in both classical and regional traditions.

177. (A) Promotion of national integration and cultural diversity
The integration of traditional arts into national broadcasting is primarily intended to promote national integration and showcase the country's cultural diversity. By providing a platform for regional and tribal voices, these systems foster mutual respect and pride in India's multifaceted heritage. Broadcasting helps bridge the gap between diverse communities, ensuring that localized traditions are recognized as part of national identity.

178. (A) Both A and R are true and R is the correct explanation of A.
Bamboo art is prevalent in Northeastern and tribal belts because the material is naturally abundant and highly versatile. It offers strength and flexibility for both construction and various crafts like basketry and instrument making. The widespread availability of bamboo allows communities to develop unique traditional skills that utilize this renewable resource, making it a cornerstone of their material culture and architecture.

179. (A) Wildlife, nature, and the celebration of cattle
Sohrai painting is a ritualistic art form that focuses on wildlife, nature, and the celebration of cattle. Practiced during the harvest season, these murals express gratitude for a successful crop and the animals used in farming. The motifs used in Sohrai reflect the community's deep spiritual and practical connection to the natural world and the essential agricultural cycle.

180. (A) Using lost-wax casting for utility and ritualistic figures.
Traditional metal art in tribal regions frequently involves the lost-wax casting technique to create utility items and ritualistic figures. Artisans use bronze or brass to produce unique sculptures that reflect their sophisticated metallurgical skills. This practice is a significant part of the community's heritage, combining artistic creativity with functional craftsmanship using materials and methods passed down through several generations.

181. (A) I, II and IV only
A traditional performer acts as a custodian of cultural memory, often combining skills in singing, dancing, and playing instruments. Their performances are vital for transmitting social values and community history. Rather than operating outside rituals, they are central to them. These artists play a key role in maintaining the continuity of their heritage by sharing it with the entire community.

182. (C) It involves the spinning of threads to weave fabric.
Traditional wood craft involves carving timber to create masks, pillars, and utility items, but it does not include spinning threads for fabric, which belongs to silk art. Wood craft is deeply linked to the availability of local timber and is used to create essential ritualistic and structural objects. This form of craftsmanship is a vital expression of regional identity and resourcefulness.

183. (B) Both Statement I and Statement II are incorrect.
Doordarshan is an audio-visual medium that focuses on both sight and sound, while All India Radio is an auditory medium focusing solely on sound. Neither is correctly described in the statements. Understanding the primary function of each platform is essential for analyzing how they mediate traditional arts for mass audiences, whether through visual choreography or the nuances of regional vocal music.

184. (A) P-4, Q-1, R-2, S-3
Different platforms and concepts serve specific functions in the dissemination of art. All India Radio is an auditory platform, while Doordarshan provides audio-visual content. Performance theory analyzes interaction and dynamics, and the role of broadcasting is the preservation and mass dissemination of culture. These tools are essential for documenting traditional arts and making them accessible to a wider national audience.

185. (A) Silk art - Rearing silkworms and weaving
Silk art is correctly matched with the process of rearing silkworms and weaving fabric on

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221. (D) Dhokra - Canvas painting
Dhokra is a metal art form that uses the lost-wax casting technique, not a style of canvas painting. Other pairs are correctly matched: Sohrai belongs to the harvest, Kohbar to the nuptial chamber, and Bhiti Chitra to wall murals. This distinction between two-dimensional painting and three-dimensional metalwork is fundamental for understanding the different mediums and ritualistic purposes of traditional arts.

222. (A) III, II, IV, I
Creating terracotta Murti Kala begins with gathering raw clay from a riverbed. The clay is then kneaded to remove air bubbles before the artist sculpts and shapes the desired figure. Finally, the sculpture is fired in a kiln to make it durable. This chronological sequence highlights the practical steps involved in transforming natural earth into permanent ritualistic and artistic idols.

223. (A) Documentaries on indigenous ingredients, recipes, and ecology.
Mass broadcasting can support traditional Paak Kala by airing documentaries that focus on indigenous ingredients, regional recipes, and local ecology. This approach provides national recognition for traditional food knowledge and encourages its preservation. By documenting these culinary practices, broadcasters help maintain cultural diversity and promote the sustainable use of local resources, countering the trend toward standardized industrial diets.

224. (A) Traditional Musical Instruments classification
Identifying a string instrument as 'Tata Vadya' demonstrates competency in the traditional classification of musical instruments. This system categorizes instruments based on how sound is produced. Tata Vadya specifically refers to stringed instruments, whether plucked or bowed. This foundational knowledge is essential for accurately studying and documenting the diverse musical heritage of regional and tribal communities in India.

225. (A) The traditional carving of stones for tools, utility items, and megalithic memorials
Stone art in regional contexts refers to the traditional carving of natural rock to create utility items, tools, and commemorative megalithic memorials. This practice is deeply rooted in community history, where durable stones are shaped to honor ancestors or mark significant events. It showcases the skill of artisans in working with permanent natural materials for both practical and spiritual purposes.

226. (A) Documenting and mass-disseminating oral and musical traditions.
All India Radio preserves traditional arts by documenting and mass-disseminating oral and musical traditions to a national audience. This broadcasting platform acts as an archive for regional melodies and dialects that might otherwise go unrecorded. By sharing these sounds, A.I.R. ensures that localized cultural heritage is preserved and appreciated beyond its original geographic borders, fostering national cultural pride.

227. (A) Both A and R are true and R is the correct explanation of A.
Traditional dance forms are essential to performance theory because they encapsulate the kinetic, social, and ritualistic identity of a regional community. These dances are not just entertainment; they are a medium for communicating myths and maintaining social cohesion. By studying them, researchers can understand how communities use movement and rhythm to express their collective values and historical narratives.

228. (A) Blessing a newlywed couple's room with fertility symbols
Kohbar Kala is specifically used to decorate the nuptial chamber of newlyweds with fertility symbols, such as lotuses and fish. This ritualistic painting tradition is intended to bless the marriage and ensure a prosperous future for the couple. By transforming the room into a sacred and decorative space, the community uses visual art to express important social and family values.

229. (A) Knowledge of fermentation, foraging, and cooking methods.
Paak Kala in tribal regions encompasses the knowledge of traditional fermentation, seasonal foraging, and specific cooking methods using local ingredients. This culinary art form is deeply connected to regional festivals and the local environment. It reflects a community's

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212. (A) Classical melodic frameworks that influence regional melodies.
The Raag-Raagini system consists of classical melodic frameworks that have historically influenced regional and folk melodies. This musical theory provides a structural basis for organizing sound into specific modes associated with moods and times of day. While formally codified in classical traditions, these frameworks represent a shared musical language that connects institutional theory with localized regional expressions.

213. (A) I, II and IV only
Doordarshan served as a major visual platform for preserving performing arts and helping regional artists reach national audiences. It documented traditional costumes and choreographies, creating a visual archive of cultural diversity. While it was not an audio-only medium, it played a key role in making the multifaceted elements of tribal dances and crafts visible to a wide, distant audience.

214. (C) It strictly prohibits the use of any natural clay.
Murti Kala is defined by the use of natural materials, particularly clay and terracotta, to sculpt religious and ritualistic idols. It does not prohibit these materials; instead, it relies on them. These sculptures are often created for seasonal village festivals, reflecting a deep spiritual connection to the earth. The use of natural clay is essential for maintaining the authenticity of the tradition.

215. (D) Statement I is incorrect but Statement II is correct.
All India Radio is an audio medium that captures vocal nuances and instrumental music, but it cannot capture visual elements like footwork and costumes. Radio relies entirely on sound to convey the experience of traditional arts. For visual documentation, platforms like Doordarshan are required, as they can broadcast the physical choreography and colorful attire that are essential to regional dances.

216. (A) P-2, Q-1, R-4, S-3
Regional art forms are distinguished by their primary mediums: Kohbar uses mud walls and pigments, silk art involves looms and threads, wood craft focuses on carved timber, and metal art uses lost-wax casting. These categories reflect how different materials are utilized to address the spiritual and practical aspects of community life, showcasing the diverse skills of traditional artisans across India.

217. (A) Sushira Vadya - Wind instruments
Sushira Vadya is the correct term for wind instruments, such as flutes. Other classifications are misused: Ghana refers to solid percussion (not flutes), Tata to string instruments (not drums), and Avanaddha to membrane percussion (not cymbals). These categories are based on the ancient classification of Indian musical instruments, providing a theoretical framework for understanding how different traditional sounds are produced.

218. (C) Reliance on imported structural steel
Traditional tribal architecture is defined by its use of local materials and natural ventilation, not by a reliance on imported structural steel. Structures are built using resources like bamboo, mud, and thatch, which are sustainable and suited to the local climate. This approach reflects traditional knowledge and priorities, emphasizing ecological balance and functional design over modern industrial construction methods.

219. (A) II, III, and IV only
Traditional performance theory views art as a vital part of community rituals, where there is a fluid boundary between the performer and the audience. It highlights the role of performances in communicating societal myths and social values. Rather than being isolated or purely aesthetic, these events are communal activities that use local dialects to maintain the continuity of the community's heritage.

220. (A) Silk art
Weaving intricate patterns from threads spun from locally reared silkworm cocoons is a direct application of silk art. This craft involves both sericulture and the use of traditional handlooms to create textiles. By incorporating regional motifs into the fabric, artisans preserve their cultural mythology and environmental knowledge within the woven material, making silk art a significant regional heritage.

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metal utility and ritual items. These art forms are deeply tied to specific rituals and materials, reflecting the diverse ways regional communities integrate artistic expression into their social and religious lives.

239. (A) I, II, III, IV
The evolution of cultural storytelling began with oral singing and live performances in villages. This was followed by the introduction of mass audio broadcasting (All India Radio) and later by audio-visual broadcasting (Doordarshan). The most recent development is digital internet archiving. This progression highlights how technology has increasingly provided new platforms for the national documentation and sharing of regional and tribal traditional arts.

240. (A) Solid percussion instruments that produce sound by striking together, like cymbals or bells
Ghana Vadya refers to solid percussion instruments that produce sound by being struck together, such as cymbals, bells, or gongs. These instruments do not have membranes or strings; their sound comes from the natural resonance of the solid material. They are essential for providing a rhythmic foundation in regional music and rituals, reflecting a simple yet effective method of sound production.

241. (A) Socio-cultural context, rituals, and interactive dynamics
To fully understand performance theory in tribal contexts, a researcher must study the socio-cultural context, rituals, and interactive dynamics of the community. These performances are not isolated events; they are deeply connected to the social life and spiritual beliefs of the tribe. By analyzing how the community participates and shares stories, the researcher can grasp the full significance of the art form.

242. (A) Traditional Chitra Kala connected to rituals and architecture
Bhiti Chitra, Kohbar Kala, and Sohrai painting are all conceptually linked as forms of traditional Chitra Kala (painting) that are connected to rituals and architecture. These mural traditions use natural pigments on the walls of homes to celebrate harvests, marriages, and daily life. They transform architectural surfaces into visual expressions of a community's identity, spiritual beliefs, and aesthetic values within regional cultures.

243. (A) Generational transmission of motifs via traditional handlooms
The intricate designs found in regional silk art are the result of generational transmission of motifs via traditional handlooms. Weavers pass down their skills and patterns through families, ensuring that the unique cultural symbols of the community are preserved in the fabric. This process combines skilled craftsmanship with a deep connection to ancestral knowledge, making each silk textile a significant piece of heritage.

244. (A) Both A and R are true and R is the correct explanation of A.
Broadcasting traditional arts on Doordarshan alters the relationship between the performer and the audience because television is a mediated, one-way experience. In a village square, the audience and performers interact physically and spiritually. On screen, the viewer is a distant observer, and the performance is framed and shortened, losing the original interactive dynamics found in live ritualistic community settings.

245. (A) Carving utility items, decorative panels, and ritualistic masks
The primary focus of wood craft in tribal regions is the carving of utility items, decorative panels, and ritualistic masks from local timber. Artisans use their skills to create significant cultural objects that are used in daily life and religious ceremonies. This form of craftsmanship is a vital expression of regional identity, reflecting the community's resourceful and artistic use of forest materials.

246. (A) Oral archive of community history tied to regional dialects.
Traditional music theory views the art form as an oral archive of community history that is intimately tied to regional dialects. Melodies and lyrics are passed down through performance rather than writing, ensuring that the community's identity remains a living tradition. This music serves to preserve social values and ancestral knowledge, evolving organically with each generation while maintaining its core cultural roots.

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diets and a decline in local biodiversity. As globalized food habits replace regional recipes, the knowledge of foraged plants and traditional cooking methods is neglected. This transition leads to a dilution of cultural identity and a loss of the sustainable practices that have sustained communities for generations.

195. (A) Both A and R are true and R is the correct explanation of A.
Kohbar Kala frequently features motifs of bamboos, lotuses, and fish because these are traditional symbols of fertility and marital harmony. By painting these images in the nuptial chamber, the community ritually blesses the newlyweds. This visual language is a key part of regional wedding traditions, using nature-based symbolism to communicate hopes for a couple's prosperity and the growth of their family.

196. (A) Fired clay
Traditional terracotta Murti Kala is created from fired clay, which is shaped and then baked to ensure durability. This art form involves sculpting idols and figures from natural earth found in the local environment. Using fired clay connects the practice to ancient artisanal traditions, making it a sustainable and culturally significant medium for expressing religious and community-based artistic themes.

197. (A) Reliance on crafted jewelry, organic materials, and handwoven textiles
The visual aesthetic of traditional tribal dances is defined by the use of hand-crafted jewelry, organic materials, and handwoven textiles. These costumes reflect the local environment and the craftsmanship of the community. Rather than using imported synthetic fabrics, dancers adorn themselves with items that have cultural and ritualistic significance, making the performance a comprehensive visual expression of their unique regional identity.

198. (A) I, II and III only
Integrating regional arts into television requires re-staging performances for a camera and helps standardize versions for mass consumption. It provides a platform for visual storytelling. While it mediates the experience, it does not completely eliminate the ritualistic purpose in the village; instead, it creates a parallel, mass-mediated version of the art form that exists alongside the original community practice.

199. (B) It is solely used for making paper scrolls.
Traditional metal art involves complex smelting and casting techniques, such as the Dhokra lost-wax process, to create ritual figures and weaponry. It is not used for making paper scrolls, which is part of a different artistic medium. Metal art is a significant tribal craft that demonstrates sophisticated metallurgical knowledge and artistic skill in shaping bronze, brass, and iron for various uses.

200. (D) Statement I is incorrect but Statement II is correct.
Traditional architecture is defined by the use of indigenous materials like bamboo and mud, rather than industrial steel and glass. Vernacular builders adapt their designs to the local climate and topography using traditional knowledge. This approach ensures that tribal dwellings are sustainable, environmentally friendly, and perfectly suited to the specific practical and cultural needs of the community throughout different seasons.

201. (A) P-4, Q-2, R-1, S-3
Concept applications link theoretical frameworks to practical regional arts. Performance theory analyzes ritual dynamics, while broadcasting theory focuses on amplifying sound. Chitra Kala involves visual storytelling through murals, and musical instruments require acoustic engineering with local materials. Understanding these connections is essential for studying how traditional arts are practiced and mediated in both local and mass-mediated settings.

202. (A) Bamboo art - Basketry and structural supports
Bamboo art is correctly matched with its use in basketry and structural supports for buildings. Other pairs are incorrect: stone art is not for weaving, wood craft is not for melting bronze, and silk art is not for sculpting clay. Bamboo remains a versatile and essential resource for regional communities, providing the material for a wide range of functional and decorative items.

203. (D) Dhokra
Chitra Kala refers specifically to painting and two-dimensional visual arts, such as Sohrai,

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keeping these frameworks intact, tribal and regional communities facilitate the continuous transmission of their oral histories. This process ensures that cultural knowledge, legends, and community narratives are passed down through generations, utilizing music as a reliable and structured vessel for historical memory.

256. (B) The movement is inextricably linked to specific musical instruments
Extensive surveys of regional dance forms demonstrate that physical movement is fundamentally dependent on the use of specific musical instruments. This inseparable link ensures that the stylistic diversity of the dance is maintained through the unique sounds provided by these instruments. The choreography is not an independent element but rather an embodied response to the specific acoustic cues of the ensemble.

257. (D) A distinct ensemble of regional musical instruments
Ethnographic observations highlight that the rhythmic foundation of any regional dance style is generated by a specific group of musical instruments. Each dance form requires its own distinct ensemble to provide the necessary percussive and melodic framework. Without these particular instruments, the performance would lose its structural integrity, as the rhythm is the driving force behind the synchronized movements of dancers.

258. (A) As a complex kinetic and acoustic relationship
The interaction between dancers and musicians in tribal regions is described as a complex kinetic and acoustic relationship. This dynamic bond involves the dancers responding physically to the sounds produced by the musicians. The performance is a unified event where movement and sound are perfectly synchronized, reflecting a deep structural dependency that defines the cultural heritage and regional identity of the performers.

259. (C) Alteration in the design or tuning of instruments impacts the dance
A clear indication of the structural dependency between choreography and music is found in the sensitivity of dance styles to their accompaniment. Any change in the design or tuning of traditional musical instruments immediately affects the corresponding dance style. This relationship shows that the physical manifestations of the dance are strictly dictated by the specific acoustic properties and cues of the instruments.

260. (A) The continuous use and crafting of traditional musical instruments
Field studies emphasize that the survival of regional dance styles is directly tied to the craftsmanship and utilization of traditional musical instruments. Because the choreography requires rigorous synchronization with these specific sounds, the dance cannot persist without the instruments. Therefore, preserving these artistic forms necessitates maintaining the skills required to create and play the indigenous instruments that define the rhythmic foundation.

261. (D) Auditory appreciation of regional dialects and musical nuances
The inclusion of regional performing arts in All India Radio has played a significant role in promoting tribal culture. It specifically facilitated a widespread auditory appreciation of various regional dialects and subtle musical nuances among national audiences. By broadcasting these sounds, the institution helped bridge the gap between localized tribal traditions and the broader national demographic, fostering wider cultural awareness.

262. (B) The visual aesthetics of regional performing arts
Durdarshan significantly contributed to the dissemination of tribal culture by introducing the visual aesthetics of regional performing arts to a diverse audience. While radio focused on sound, television provided a platform for the visual representation of dance, costumes, and ritualistic performances. This exposure allowed viewers across different demographics to engage with the physical and stylistic manifestations of regional identities in a modernized format.

263. (C) Adaptation to meet broadcast time constraints
Academic critiques of the broadcasting process reveal that performing arts must undergo structural changes for television and radio. One primary critique focuses on the adaptation required to meet strict broadcast time constraints and studio standards. This necessity for

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efficiency often forces regional performances to be shortened or modified, which can impact the original way these arts were traditionally executed in their local contexts.

264. (D) It occasionally alters the authentic, durational nature of the arts
The structural adaptation required for broadcasting frequently leads to changes in the authentic, durational nature of traditional performing arts. Because studio recordings and broadcast schedules demand specific timing, the long-form or repetitive nature of certain tribal rituals may be curtailed. This alteration means that the version presented to the mass audience sometimes differs from the original, long-duration performances held within the community.

265. (A) Cultural preservation and modern media assimilation
The broadcasting of performing arts on A.I.R. and Durdarshan serves a dual purpose by balancing cultural preservation with modern media assimilation. These platforms archive regional traditions for posterity while simultaneously recontextualizing them for consumption by a modern national audience. This strategic approach ensures that while the arts are preserved, they also evolve to find a place within the contemporary media landscape.

266. (B) Localized meaning-making for tribal narratives
The theoretical framework of performance suggests that it serves as a localized meaning-making process. Within this context, tribal narratives are not merely performed but are actively negotiated by the community members. This role of performance allows for the expression of regional identity and the communication of complex cultural values, ensuring that the narratives remain relevant and deeply connected to the local environment.

267. (B) It archives and recontextualizes performances for mass consumption
Researchers have found that broadcasting has a transformative effect on traditional performances by archiving transient events and recontextualizing them. Once a performance is recorded and broadcast, it moves from its original communal setting into a space for mass consumption. This process allows tribal arts to reach a wider audience while creating a permanent digital record that survives long after the live performance.

268. (A) The generation of immediate communal feedback
A critical element of live regional performance is the generation of immediate communal feedback, where the audience and performers interact in real-time. Broadcasting paradigms often modify this element because the physical distance between the performer in a studio and the audience at home prevents such direct interactions. This modification changes the dynamic nature of the performance, shifting it toward a one-way communication.

269. (C) Spatial and temporal dislocation
Scholars argue that broadcasting introduces spatial and temporal dislocation to indigenous expressions by separating the performance from its original time and place. When a tribal ritual is broadcast, it is experienced by viewers in different locations and at different times than the actual event. This dislocation challenges the traditional connection between the performance and its specific regional and environmental context during execution.

270. (D) Safeguarding endangered regional practices
Despite the challenges of dislocation, broadcasting fulfills a vital role in safeguarding endangered regional practices. By providing a platform for these arts, broadcasting helps protect them from being completely lost due to rapid globalization. The exposure gained through media can revitalize interest in traditional practices, ensuring their survival and providing a record of cultural heritage that might otherwise have vanished without documentation.

271. (C) Architectural enhancements in ritualistic cycles
The various forms of Chitra kala, including Bhiti Chitra and Kohbar Kala, are primarily utilized as architectural enhancements. These visual arts are not separate entities but are deeply embedded within the ritualistic cycles of the community. They are applied directly to structures to serve specific spiritual or social functions,

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demonstrating how regional visual traditions are integrated into the physical living environment.

272. (B) As an educational medium visually narrating community myths
Bhiti Chitra, characterized as large-scale wall art, serves as a significant educational medium for younger generations within the community. By visually narrating complex community myths and historical stories on the walls of dwellings, this form of Chitra kala ensures the continuity of cultural knowledge. It acts as a visual textbook, allowing the youth to learn about their heritage through constant daily exposure.

273. (D) The concepts of fertility and domestic harmony
Kohbar Kala is a localized matrimonial tradition that utilizes intricate geometric and natural motifs. These specific designs are intended to symbolize fundamental community values such as fertility and domestic harmony. By applying these patterns during marriage rituals, the practitioners use visual art to invoke blessings and represent the social expectations and ideals associated with the formation of a new household in the region.

274. (A) Harvest festivals and agricultural abundance
Sohrai Penting is uniquely correlated with harvest festivals, serving as a visual celebration of agricultural abundance. During these periods, organic pigments are applied to domestic structures to mark the success of the farming cycle. This practice demonstrates the deep connection between regional visual arts and the economic life of the community, where art is used to honor the relationship with the land.

275. (C) The exclusive reliance on naturally sourced materials
The practice of Chitra kala highlights a profound ecological consciousness through the exclusive reliance on naturally sourced materials for art production. Practitioners use organic pigments found in their immediate environment, avoiding synthetic alternatives. This sustainable approach reflects a deep respect for the natural world and a sophisticated understanding of localized resources to create vibrant and meaningful visual art.

276. (A) Creating sacred icons for regional ceremonies
A field investigation into murti kala identifies its primary function as the creation of sacred icons used during regional ceremonies. These figures are central to the spiritual life of the community, serving as the focus of ritualistic worship. The art form is dedicated to representing divine or ancestral spirits, ensuring that the ceremonial traditions of the tribal language areas have tangible visual focal points.

277. (D) Precise structural techniques
Ensuring the longevity of ceremonial figures in murti kala requires the application of precise structural techniques. The craftsmanship involved goes beyond simple modeling; it requires an understanding of how to build stable and durable icons that can withstand the duration of ceremonies. These techniques are passed down through generations of artisans, reflecting a sophisticated knowledge of material stability and structural engineering.

278. (B) By producing both sacred icons and everyday artifacts
Clay art plays a unique dual role by bridging the gap between spiritual reverence and daily subsistence. It is used to produce sacred icons, similar to murti kala, while also being the methodology for creating everyday domestic artifacts like pots and utensils. This versatility ensures that the same material and skill set serve both the ritualistic needs and the practical daily requirements of the community.

279. (C) The fabrication of storage receptacles and architectural frameworks
Bamboo art is documented extensively for its use in fabricating essential items such as storage receptacles and architectural frameworks. By manipulating flexible natural fibers into complex geometric configurations, artisans create durable and functional structures. This application of bamboo demonstrates the structural ingenuity of regional communities, who use this versatile material to meet their basic needs for storage and shelter in a sustainable way.

280. (D) A sustainable interaction with the environment
The synergistic practice of murti kala, clay art, and bamboo art exemplifies a sustainable

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intellectual property rights.
(D) They possess a flexible structure that allows for improvisation.

22. Consider the following statements about Khand Kavya:
I. It is a subset of Prabandha Kavya.
II. It lacks a continuous storyline.
III. It usually focuses on one particular phase of the protagonist's life.
IV. Meghaduta is often cited as a classic example.
Which combination of statements is correct?
(A) I, II, and III only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I, II, III, and IV

23. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Muktak Kavya requires the reader to understand the preceding verses to grasp the meaning of a specific stanza.
Reason (R): Muktak Kavya is defined by its strong internal narrative dependency.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) Both A and R are false.

24. While studying regional epic development, a scholar notices that medieval epics often substitute the classical 'Dhirodatta' (noble hero) with a local folk deity.
This demonstrates an application of which concept?
(A) Vernacularization and regional adaptation of classical norms
(B) Complete structural decay of the epic form
(C) The absolute rejection of narrative poetry
(D) The shift from Prabandha to Muktak forms

25. All of the following are traditional themes in ancient tribal poetry EXCEPT:
(A) Cosmogony and the creation of the world
(B) The adventures of ancestral cultural heroes
(C) The alienation of industrial urban life
(D) Supplications to natural forces for good harvest

26. Read the following statements and select the correct option:
Statement I: The structural form of a song (Geet) necessitates that it must be sung, making it inherently a performative art.
Statement II: Modern regional poetry never adopts the lyrical form of a song, strictly utilizing free verse.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

27. Identify the most appropriate reason why early medieval regional poets often composed in the form of short lyrical songs rather than massive epics.
(A) They lacked the intellectual capacity to write epics.
(B) Epics were strictly banned by royal decree during the medieval period.
(C) Paper was completely unavailable, making long works impossible to memorize.
(D) The Bhakti movement emphasized direct, emotional, and accessible communication with the masses through singing.

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28. Which of the following defines 'Prabandha Kavya'?
(A) Poetry composed entirely of unrelated, independent couplets
(B) Poetry with a well-knit, continuous narrative structure
(C) Prose literature dealing with scientific subjects
(D) A tribal song without any lyrical form

29. Match List I with List II:
List I: (Author/Context)
P. Court Bards
Q. Bhakti Saints
R. Oral Tribal Singers
S. Print-era Poets
List II: (Poetic Development Stage)
1. Pre-historic to Ancient continuous tradition

of environmental constraints and the use of structural techniques that ensure resilience and comfort, reflecting a sophisticated approach to sustainable architectural design.

289. (D) Geometric precision and understanding of natural environments
An unexpected conceptual intersection exists between the work of the regional architect and the silk artist. Both disciplines rely heavily on geometric precision and an intricate understanding of the natural environment. Whether configuring the spatial flow of a building or interweaving threads into a complex textile pattern, both practitioners apply identical principles of structural integrity and environmental adaptation to achieve their unified design goals.

290. (A) Structural integrity identical to architectural resilience
Silk art embodies principles of structural integrity that are identical to the resilience found in traditional architectural designs. The way threads are interwoven to create a strong, durable textile reflects the same concern for stability and longevity seen in the construction of dwellings. This shared philosophy of design demonstrates how diverse regional disciplines are united by a common understanding of structural and material excellence.

291. (C) Regional dietary regimens and ecological adaptations
Studying Paak Kala, or culinary art, provides essential insights into the dietary regimens and ecological adaptations of tribal and regional communities. This academic lens allows researchers to understand how food preparation is influenced by the local environment and available resources. By examining culinary practices, one can learn about the nutritional choices and survival strategies developed by these communities to thrive in their specific habitats.

292. (A) Seasonal availability and indigenous agricultural practices
The methodologies inherent in Paak Kala are strictly governed by the seasonal availability of ingredients and indigenous agricultural practices. Regional culinary traditions are not arbitrary but are closely aligned with the natural cycles of the land. This dependency ensures that the community's diet remains synchronized with what the environment can provide at any given time, reflecting a deeply integrated agricultural and culinary system.

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293. (D) To mitigate resource scarcity during harsh climatic periods
Communities develop sophisticated food preservation techniques within Paak Kala to mitigate resource scarcity during harsh climatic periods. These methods allow them to store surplus food from times of abundance for use during seasons when fresh resources are unavailable. Such techniques are vital for survival and demonstrate the community's foresight and practical knowledge in managing their environmental constraints through innovative culinary practices.

294. (B) An acute empirical knowledge of medicinal and nutritional plant properties
The formulation of regional dishes in Paak Kala relies heavily on local flora, demonstrating an acute empirical knowledge of medicinal and nutritional plant properties. Practitioners understand the health benefits and potential risks of various wild and cultivated plants. This intersection of culinary art and ethnobotany shows that food preparation in tribal areas is a sophisticated practice that prioritizes both physical well-being and cultural tradition.

295. (C) The migratory patterns and agricultural evolution of the region
By analyzing the structural procedures and ingredients of Paak Kala, academics can map the migratory patterns and agricultural evolution of a region. Culinary traditions often carry markers of past movements and changes in farming techniques over time. Understanding how certain dishes developed and spread provides a unique historical record of the community's interactions with other groups and their adaptation to changing environmental conditions.

296. (D) They function collectively as a unified cultural ecosystem
The integrative study of tribal and regional language areas reveals that various artistic disciplines, such as music, dance, and visual crafts, function collectively as a unified cultural

interaction with the natural environment. These disciplines rely on locally accessible resources and reflect a sophisticated regional epistemology of material manipulation. By using clay, bamboo, and other natural materials, the communities create a material culture that is both utilitarian and spiritual while maintaining an ecological balance with their surroundings.

281. (A) Architectural elements and ceremonial implements
Field researchers have noted that wood craft is pervasively applied in the construction of indigenous architectural elements and ceremonial implements. This discipline is central to the structural and ritualistic life of the community. From the carved beams of dwellings to the tools used in sacred rituals, wood craft provides the physical framework for many of the most important aspects of regional cultural expression.

282. (B) Understanding timber properties and carving techniques
The mastery of wood craft by regional artisans demonstrates an advanced understanding of timber properties and carving techniques. Artisans must know which types of wood are suitable for specific uses and how to manipulate the medium to create intricate designs. This knowledge is not merely aesthetic but technical, reflecting a deep engagement with the natural materials available in their regional environment.

283. (B) As a medium for long-term historical documentation
Stone art operates as a vital medium for long-term historical documentation within regional communities. Artisans engrave permanent motifs into durable lithic surfaces, creating enduring markers of their cultural and territorial identity. Unlike more transient art forms, stone engravings are intended to last for generations, providing a permanent record of the community's history, beliefs, and artistic traditions that can withstand the passage of time.

284. (A) Complex smelting and forging methodologies
The practice of metal art requires highly specialized knowledge involving complex smelting and forging methodologies. Artisans in tribal areas must understand the chemical and physical processes needed to transform raw ores into functional tools and decorative objects. This metallurgical expertise allows them to create both agricultural implements for survival and intricate personal adornments, showcasing a high level of technological evolution within the region.

285. (C) The economic and cultural vitality of the regional artisans
The triad of wood craft, stone art, and metal art reflects the robust economic and cultural vitality of regional artisans. These practices demonstrate the community's ability to produce a wide range of essential and symbolic items using diverse materials. The sophistication and prevalence of these crafts indicate a thriving material culture that supports both the practical needs and the rich artistic heritage of the tribal areas.

286. (D) The production of silk art
The production of silk art is characterized by complex biological and technical processes, including the rearing of silkworms, weaving of threads, and application of natural dyes. This discipline is a major economic driver in specific tribal regions. The labor-intensive nature of these processes highlights the community's deep engagement with their natural environment and their expertise in transforming biological resources into high-value textiles.

287. (C) Distinct clan identities and social hierarchies
Sociological case studies indicate that the textile patterns found in silk art function as a visual ledger for the community. These intricate regional motifs are not purely decorative; they communicate distinct clan identities and social hierarchies. By observing the patterns worn by individuals, one can identify their social standing and familial affiliations, making silk art a crucial tool for maintaining and expressing the community's social structure.

288. (B) A custodian of vernacular design for climatic variations
In traditional regional contexts, the architect serves as a custodian of vernacular design rather than just a builder. Their role is to ensure that community dwellings are properly adapted to local climatic variations using indigenous materials. This involves a deep understanding

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CHAPTER 08

Poetry of Tribal and Regional Languages

1. Which of the following best defines "Muktak Kavya" in the context of regional Indian poetry?
(A) A poem that relies heavily on an overarching continuous narrative
(B) A verse or stanza that is entirely independent and complete in its meaning
(C) An epic spanning the entire lifespan of a mythological hero
(D) A ritualistic tribal song sung exclusively during harvest

2. Identify the correct statement regarding the structure of "Khand Kavya".
(A) It focuses on a single prominent episode or aspect of the protagonist's life.
(B) It describes the entire life journey of the protagonist from birth to death.
(C) It consists of entirely independent verses with no narrative linkage.
(D) It requires a minimum of eight cantos (sargas) to be classified as such.

3. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Tribal poetry is primarily preserved and transmitted through oral traditions rather than written manuscripts.
Reason (R): Most tribal languages historically lacked a dedicated indigenous script, relying on communal singing and recitation for cultural preservation.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

4. Read the following statements and select the correct option:
Statement I: The primary purpose of ancient tribal songs was individual aesthetic pleasure.
Statement II: Medieval regional poetry often integrated local dialects with classical poetic meters.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

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5. Which of the following is NOT a typical characteristic of an Epic (Mahakavya) in Indian regional poetics?
(A) Division of the text into multiple cantos or sargas
(B) Focus on a noble protagonist (Dhirodatta)
(C) Restriction of the narrative to a single day's events
(D) Detailed descriptions of nature, seasons, and cities

6. Consider the following statements regarding the structural elements of a traditional Song (Geet) in regional languages:
I. It generally begins with a refrain known as the Sthai.
II. The subsequent stanzas are referred to as Antara.
III. It strictly follows the rules of classical Sanskrit prosody without deviation.
IV. Musicality and rhythm are inherently integrated into its linguistic structure.
Which of the above statements form the correct combination?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

ecosystem. These forms are not isolated but are deeply interconnected, with each influencing and supporting the others. This interdisciplinary network ensures that the community's cultural expressions are holistic, reflecting a complex and well-integrated social and artistic environment.

297. (A) Traditional music from indigenous musical instruments
In a ceremonial event, the auditory environment is established by traditional music played on indigenous musical instruments. This soundscape is the primary element that sets the tone for the entire occasion. Once the musical environment is created, it begins to influence other artistic domains, such as dictating the rhythmic patterns of the dancers, showcasing the central role of music in regional performances.

298. (B) They act as essential ritualistic props
During ceremonial events, artifacts derived from wood craft and metal art serve as essential ritualistic props. These objects are not merely decorative but are integral to the performance of sacred duties and symbolic actions. Their presence demonstrates the convergence of material craftsmanship with performing arts, where physical objects created by skilled artisans become vital tools for expressing spiritual and communal values during rituals.

299. (B) The integration of multiple artistic elements alongside other arts
The holistic transmission of regional knowledge is ensured by the integration of multiple artistic elements alongside other cultural arts. When music, dance, visual crafts, and rituals are performed together, they provide a comprehensive educational experience for the community. This multidimensional approach ensures that all aspects of tribal heritage, from historical narratives to technical skills, are passed down as a complete and unified cultural legacy.

300. (A) It results in an incomplete understanding of their value
Isolating traditional music or visual craft for separate academic analysis often results in an incomplete understanding of their true cultural and artistic value. Because these disciplines are interdependently executed within the community framework, their meaning emerges most clearly through their interaction. To fully appreciate regional aesthetics, researchers must analyze them as part of a unified ecosystem rather than as disconnected individual practices.

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disconnected from social realities
(C) A formal linguist responsible for standardizing tribal grammar
(D) A community historian, ritual specialist, and transmitter of cultural memory

15. Consider the following statements regarding the study of ancient poets in regional languages:
I. Their biographies are often mixed with myths and legends.
II. Their works were initially passed down orally.
III. They frequently invoked local deities in their verses.
IV. They strictly avoided any mention of social hierarchies.
V. Their poetry often served a communal or religious function.
Which of the statements form the correct combination?
(A) I, II, III, and V only
(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) I, II, III, IV, and V

16. Read the following statements and select the correct option:
Statement I: Modern tribal poets often use poetry as a tool for identity assertion and ecological preservation.
Statement II: Ancient tribal poetry was entirely devoid of any ecological or nature-centric references.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

17. Which term specifically denotes the spontaneous, context-free, and emotionally complete poetic stanza common in regional literature?
(A) Prabandha Kavya
(B) Muktak Kavya
(C) Mahakavya
(D) Champu Kavya

18. Identify the correct pair representing a poetic structure and its primary feature.
(A) Epic (Mahakavya) - Must contain at least eight sargas
(B) Champu Kavya - A text containing solely prose
(C) Khand Kavya - Contains multiple disconnected short stories
(D) Muktak - Continuous narrative spanning generations

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19. Match List I with List II:
List I: (Role/Form)
P. Bard/Charan
Q. Epic Poet
R. Shamanic Singer
S. Modern Regional Poet
List II: (Function in Regional Literature)
1. Ritual healing and invoking ancestral spirits
2. Singing panegyrics and maintaining genealogies
3. Structuring massive socio-religious narratives
4. Addressing contemporary socio-political alienation
(A) P-2, Q-3, R-1, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-1, R-4, S-2
(D) P-2, Q-4, R-1, S-3

20. In analyzing the transition from medieval to modern regional poetry, which factor acts as a primary cause for structural changes in poetic forms?
(A) The complete and total abandonment of traditional rhyme schemes in modern verse.
(B) The widespread banning of traditional musical instruments by the regional government authorities.
(C) The mandatory requirement for poets to write exclusively in the English language.
(D) The introduction of the printing press and the subsequent rise of prose.

21. Which statement incorrectly describes the nature of tribal songs?
(A) They are inherently tied to seasonal cycles and agricultural activities.
(B) They are often accompanied by specific traditional dance forms.
(C) They prioritize individual authorship and

7. What is the fundamental difference between poetry (Kavya) and a generic song (Geet) in regional literature?
(A) Kavya is always sung, whereas a Geet is purely meant for silent reading.
(B) Kavya is restricted to tribal languages, while Geet is restricted to scheduled regional languages.
(C) Geet lacks emotional content, whereas Kavya is solely based on emotional expression.
(D) Geet prioritizes musical rhythm and performative elements, while Kavya focuses on literary metrics and semantics.

8. Identify the incorrect pair of poetic form and its defining attribute.
(A) Muktak Kavya - Interdependent and sequential stanzas
(B) Mahakavya - Comprehensive life narrative
(C) Khand Kavya - Fragmented or episodic narrative
(D) Tribal Folk Song - Communal authorship

9. Match List I with List II:
List I: (Poetic Term)
P. Sarga
Q. Sthai
R. Doha
S. Nayaka
List II: (Characteristic)
1. The primary protagonist of an epic
2. A structural canto or chapter in a Mahakavya
3. The recurring refrain in a lyrical song
4. A two-line independent Muktak verse
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-2, R-1, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-2, Q-4, R-3, S-1

10. A researcher is analyzing a regional poetic text that deals exclusively with a single traumatic event in a hero's youth, ignoring his birth and later conquests.
Which poetic classification best applies to this text?
(A) Khand Kavya
(B) Mahakavya
(C) Muktak Kavya
(D) Geya Kavya

11. What was the primary cause for the proliferation of Muktak Kavya during the medieval period in regional languages?
(A) The requirement for large-scale theatrical stage performances necessitated the creation of shorter verses.
(B) The widespread loss of narrative epic traditions occurred as a direct result of foreign military invasions.
(C) The technological standardization of printing presses created a market preference for much shorter poems.
(D) The emergence of courts where poets recited independent verses for immediate patronage and appraisal.

12. In the evolution of regional poetry, arrange the following stages of development in chronological order:
I. Rise of printed modern regional poetry
II. Emergence of Bhakti-era devotional songs in local dialects
III. Pre-historic oral tribal chants
IV. Patronization of regional court epics
(A) III, II, IV, I
(B) III, IV, II, I
(C) II, III, I, IV
(D) IV, III, II, I

13. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The translation of Sanskrit epics into regional languages during the medieval period transformed the linguistic landscape.
Reason (R): Regional poets adhered strictly to the original Sanskrit meter, ensuring no local cultural elements were introduced.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

14. Which of the following is the most appropriate description of the role of a traditional tribal singer?
(A) A commercial entertainer who performs solely for monetary gain
(B) An isolated artist who writes poetry

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2. Early Medieval transition to regional dialects
3. Late Medieval patronage and panegyric
4. Modern standardized regional literature

(A) P-3, Q-2, R-1, S-4
(B) P-2, Q-3, R-1, S-4
(C) P-1, Q-2, R-4, S-3
(D) P-3, Q-1, R-2, S-4

30. Identify the correct statement regarding the structural difference between Khand Kavya and Mahakavya.
(A) Khand Kavya has more sargas than a Mahakavya.
(B) Mahakavya does not allow the use of multiple meters, while Khand Kavya does.
(C) Mahakavya is exclusively a tribal form, while Khand Kavya is classical.
(D) Khand Kavya portrays a fragment of life, while Mahakavya portrays life in its totality.

31. Arrange the structural progression of a typical traditional performance of a regional lyrical song in chronological order:
I. Antara (Subsequent stanzas)
II. Alap (Introductory non-rhythmic melody)
III. Sthai (Primary refrain)
IV. Tihai/Concluding cadence
(A) II, III, I, IV
(B) III, II, I, IV
(C) II, I, III, IV
(D) I, II, III, IV

32. Identify the incorrect pair regarding poetic classifications.
(A) Drishya Kavya - Poetry meant to be enacted (Drama)
(B) Muktak Kavya - Poetry with a continuous storyline
(C) Shravya Kavya - Poetry meant to be heard or read
(D) Prabandha Kavya - Narrative poetry

33. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Modern regional poets often experiment with the Muktak form to convey sharp social critiques.
Reason (R): The concise, self-contained nature of Muktak makes it highly effective for delivering impactful, epigrammatic messages.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

34. A modern regional poet writes a long poem divided into chapters, focusing solely on a historical female figure's struggle during a specific war, ignoring her childhood and later life.
This work is best structurally analyzed as:
(A) Khand Kavya
(B) Mahakavya
(C) Muktak
(D) Champu

35. Consider the following statements about the development of regional authors in the medieval period:
I. Many authors emerged from marginalized social backgrounds.
II. They challenged the exclusivity of Sanskrit by writing in vernaculars.
III. They exclusively wrote non-religious, secular epics.
IV. Their works were instrumental in standardizing regional languages.
Which of the statements form the correct combination?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, II, and IV only
(D) I, III, and IV only

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36. Read the following statements and select the correct option:
Statement I: The introduction of the printing press in the modern era led to the decline of oral transmission as the sole medium for regional poetry.
Statement II: Modern regional poets completely rejected older poetic forms like Khand Kavya in favor of prose.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is

incorrect
(D) Statement I is incorrect but Statement II is correct

37. Which of the following is an essential characteristic of tribal poetry?
(A) Strict adherence to Paninian grammar rules
(B) Authorship claimed by formally educated court poets
(C) Integration with communal rituals and daily labor
(D) Written exclusively in the Devanagari script since antiquity

38. What effect did the Bhakti movement have on the structure of regional poetry?
(A) It completely eliminated the use of musical instruments in poetry recitation.
(B) It caused a shift from rigid epic structures to accessible, lyrical Muktak and Pad (song) forms.
(C) It mandated that all regional poetry be translated back into Sanskrit.
(D) It introduced blank verse to Indian regional literature.

39. Match List I with List II:
List I: (Form)
P. Epic (Mahakavya)
Q. Muktak Kavya
R. Song (Geet)
S. Khand Kavya
List II: (Key Feature)
1. Partial life narrative
2. Rhythmic refrain and verse structure
3. Independent, non-sequential verse
4. Grand scale, multiple sargas, comprehensive narrative
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-2, R-3, S-1
(D) P-1, Q-3, R-2, S-4

40. Identify the correct statement regarding the role of "Singers" in the context of tribal literature.
(A) They act as custodians of traditional knowledge, myth, and community history.
(B) They are merely entertainers with no social responsibilities.
(C) They only sing texts written by urban modern poets.
(D) They are prohibited from participating in religious rituals.

41. Which of the following poetic forms is explicitly defined by the absence of an overarching thematic link between consecutive stanzas?
(A) Mahakavya
(B) Khand Kavya
(C) Muktak Kavya
(D) Prabandha Kavya

42. Consider the following statements regarding the authors of ancient regional poetry:
I. Many remain anonymous due to the collective nature of oral traditions.
II. They often attributed their works to a patron deity or a legendary figure.
III. They utilized complex printing technologies to distribute their work.
IV. Their compositions reflect the socio-linguistic realities of their time.
V. They primarily aimed at international literary awards.
Which combination of statements is correct?
(A) I, II, and IV only
(B) I, II, III, and IV
(C) II, IV, and V only
(D) I, III, and V only

43. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The structure of tribal songs often features high repetition and rhythmic chanting.
Reason (R): Repetition aids in memorization in oral cultures and facilitates communal participation in dances and rituals.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

44. Read the following statements and select the correct option:
Statement I: A Khand Kavya is essentially a smaller version of a Mahakavya that maintains a continuous narrative.
Statement II: A Muktak Kavya must have at

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least ten interconnected stanzas to convey its meaning.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

45. In a comparative study of poetic forms, a student observes that Form X requires a vast canvas, diverse rasas, and detailed descriptions of nature, whereas Form Y focuses on a single emotion or event in a self-contained stanza.
Identify Form X and Form Y.
(A) X: Khand Kavya, Y: Mahakavya
(B) X: Muktak Kavya, Y: Geet
(C) X: Mahakavya, Y: Muktak Kavya
(D) X: Geet, Y: Khand Kavya

46. Identify the incorrect statement regarding the development of modern regional poets.
(A) They frequently incorporate themes of social justice and marginalization.
(B) They experiment with free verse and prose-poetry structures.
(C) They often translate tribal and folk experiences into mainstream regional languages.
(D) They completely ignore the socio-political realities of their time to focus on ancient myths.

47. Which of the following is a definitive feature of a "Sarga" in Indian poetics?
(A) It is a structural division or canto within a Prabandha Kavya.
(B) It is the concluding musical note of a tribal song.
(C) It is a type of independent rhyming couplet.
(D) It is the biographical introduction of a medieval poet.

48. Match List I with List II:
List I: (Concept)
P. Oral Tradition
Q. Sthai
R. Dhirodatta
S. Shringara
List II: (Description)
1. The noble and righteous hero of an epic
2. The primary emotion of love/beauty in poetry
3. The transmission of poetry through voice and memory
4. The recurring chorus line in a song
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-1, Q-2, R-3, S-4

49. Arrange the following historical phases of regional poetry in chronological order:
I. Emergence of socially conscious modern poetry
II. Dominance of oral tribal cosmogonic myths
III. Rise of Bhakti-oriented Muktak and Pad compositions
IV. Patronization of highly stylized court poetry (Riti Kal)
(A) II, III, IV, I
(B) II, IV, III, I
(C) III, II, I, IV
(D) IV, III, II, I

50. What is the most significant impact of the transition from oral to written tradition on tribal poetry?
(A) Fixation of the text, reducing improvisational flexibility
(B) Complete loss of semantic meaning
(C) Increase in communal singing practices
(D) Immediate conversion of all tribal poetry into Sanskrit

51. Consider the following statements about regional Epics:
I. They often serve to consolidate regional identity.
II. They are strictly secular and never contain religious elements.
III. They frequently elevate historical regional figures to mythological status.
IV. They adhere to the multi-canto (sarga) structure.
Which of the statements form the correct combination?
(A) I, II, and IV only
(B) II, III, and IV only
(C) I, III, and IV only

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4. Semantic independence

(A) P-3, Q-2, R-4, S-1
(B) P-3, Q-4, R-2, S-1
(C) P-4, Q-2, R-1, S-3
(D) P-1, Q-2, R-3, S-4

82. Consider the following statements about the singers of regional and tribal songs:

I. They often use traditional, locally crafted instruments.
II. Their singing styles are deeply influenced by the local topography and climate.
III. They undergo formal training exclusively in Western classical conservatories.
IV. They pass down their repertoire aurally to the next generation.
V. They play a crucial role in maintaining social cohesion.

Which combination of statements is correct?

(A) I, II, IV, and V only
(B) I, II, III, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

83. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).

Assertion (A): The meaning of a Muktak Kavya verse can be fully appreciated without reading the rest of the book.

Reason (R): Muktak Kavya relies heavily on the overarching plot to provide context to its verses.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

84. Read the following statements and select the correct option:

Statement I: The development of modern regional authors was marked by a shift towards prose, leading to a complete extinction of poetry.

Statement II: Modern regional poets often use poetry to engage with contemporary socio-political issues.

(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

85. A student analyzing a piece of regional literature notes that it vividly describes the protagonist's sorrow over a lost love during the monsoon season, without detailing how they met or what happened later.

This work is best classified as:

(A) Mahakavya
(B) Muktak Kavya
(C) Khand Kavya
(D) Prose poetry

86. Which of the following represents an incorrect pair regarding the structure of poetry?

(A) Prabandha - Connected narrative
(B) Sarga - A musical instrument used by tribal singers
(C) Muktak - Disconnected narrative
(D) Antara - The body or stanza of a song

87. What was a primary function of medieval court poets in regional languages?

(A) To organize democratic elections
(B) To strictly translate English literature into regional languages
(C) To write scientific treatises on agriculture
(D) To compose panegyrics (Prakashasti) legitimizing the ruler's lineage and power

88. Consider the following statements about 'Mahakavya':

I. It must have a central hero of high moral character.
II. It should evoke various rasas, with one dominant rasa.
III. It must be written entirely in a single meter without variation.
IV. It encompasses various spheres of human life and nature.

Which of the statements form the correct combination?

(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, III, and IV only

89. Match List I with List II:

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IV. They are isolated from social and political movements.
V. They utilize print and digital media for dissemination.
Which combination of statements is correct?
(A) I, II, and IV only
(B) II, IV, and V only
(C) I, III, IV, and V only
(D) I, III, and V only

60. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Khand Kavya is generally faster to read and comprehend than a Mahakavya.
Reason (R): Khand Kavya deals with only a specific fragment or episode of a narrative, avoiding extensive tangential descriptions.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

61. Read the following statements and select the correct option:
Statement I: The "Introduction of singers" in tribal contexts reveals that singing is a specialized profession entirely detached from daily tribal life.
Statement II: In many tribal communities, singing is a collective activity where community members participate during work, rituals, and festivals.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

62. Which concept is best defined as "a long narrative poem celebrating the great deeds of one or more legendary heroes, written in an elevated style"?
(A) Muktak Kavya
(B) Khand Kavya
(C) Geet
(D) Epic (Mahakavya)

63. Identify the most appropriate reason for the persistence of Muktak Kavya in modern times.
(A) Its brevity and self-contained nature align well with modern shrinking attention spans and quick communication.
(B) It requires extensive musical accompaniment which is widely available.
(C) It is the only legally permitted poetic form in regional languages.
(D) It is mandatory for writing political manifestos.

64. Arrange the development of poetic authorship in regional languages in chronological order:
I. Individual identity assertion (Modern Era)
II. Anonymous communal composition (Ancient/Folk Era)
III. Attribution to a patron or deity (Medieval Era)
IV. Standardized copyright and intellectual property (Contemporary Era)
(A) II, III, I, IV
(B) III, II, I, IV
(C) II, I, III, IV
(D) I, II, III, IV

65. Match List I with List II:
List I: (Poet category)
P. Ancient Tribal Bard
Q. Medieval Bhakti Poet
R. Medieval Court Poet
S. Modern Regional Poet
List II: (Primary thematic focus)
1. Ornate panegyrics and stylistic flourishes
2. Mystical devotion and social equality
3. Identity, marginalization, and realism
4. Origin myths and propitiation of nature
(A) P-4, Q-2, R-1, S-3
(B) P-2, Q-4, R-3, S-1
(C) P-4, Q-1, R-2, S-3
(D) P-3, Q-2, R-1, S-4

66. Identify the correct statement about the form of writing in tribal languages.
(A) Historically, tribal languages were oral; written forms and scripts (like Ol Chiki for Santali) were adopted or invented later.
(B) All tribal languages use the Roman script exclusively.

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(D) I, II, III, and IV

52. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Muktak Kavya was highly favored by traveling bards and saints in medieval India.
Reason (R): The independent and short nature of Muktak made it easy to memorize, recite, and communicate profound ideas quickly to the masses.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

53. Read the following statements and select the correct option:
Statement I: Ancient regional poets were often supported by formal academic institutions.
Statement II: Medieval regional poets largely depended on royal patronage or religious institutions for survival.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

54. Identify the correct pair of poetic element and its function.
(A) Antara - The introductory non-rhythmic section of a song
(B) Mukhda/Sthai - The primary catchphrase or refrain of a song
(C) Sarga - A standalone poetic verse
(D) Prabandha - A poem lacking any narrative coherence

55. A contemporary tribal poet writes a poem lamenting the deforestation of their ancestral land.
This represents a shift from ancient tribal poetry primarily because:
(A) It relies on a continuous narrative structure.
(B) It uses rigid classical Sanskrit meters.
(C) It can only be sung accompanied by traditional instruments.
(D) It replaces ritualistic cosmogony with contemporary ecological and socio-political critique.

56. Which of the following is a negative consequence of applying strict classical Mahakavya frameworks to evaluate tribal narrative poetry?
(A) It marginalizes the fluid, oral, and performative aspects unique to tribal aesthetics.
(B) It elevates the status of tribal languages.
(C) It ensures perfect translation into scheduled languages.
(D) It creates new tribal scripts automatically.

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57. Match List I with List II:
List I: (Type of Poetry)
P. Mahakavya
Q. Khand Kavya
R. Muktak Kavya
S. Tribal Folk Song
List II: (Example / Structural equivalence)
1. Dohas of Kabir
2. Ramcharitmanas
3. Meghaduta
4. Sohrai harvest chants
(A) P-2, Q-3, R-1, S-4
(B) P-3, Q-2, R-4, S-1
(C) P-2, Q-1, R-3, S-4
(D) P-4, Q-3, R-2, S-1

58. Identify the incorrect statement regarding the structure of a 'Song' (Geet) in regional literature.
(A) It lacks any emotional or lyrical quality, focusing purely on logic.
(B) It is designed to be set to music and rhythm.
(C) It typically consists of a sthai followed by one or more antaras.
(D) It often reflects the colloquial language and cultural ethos of the region.

59. Consider the following statements regarding the authors of modern regional poetry:
I. They often have formal education and access to global literature.
II. They write exclusively for royal courts.
III. They experiment with form, often breaking away from traditional meters.

74. Consider the following statements about the development of regional poetry:
I. It began transitioning from oral to written forms during the medieval period.
II. The rise of devotional (Bhakti) cults accelerated its popularity among the masses.
III. It strictly avoided taking any vocabulary from Sanskrit.
IV. Modern regional poetry often deals with themes of linguistic identity.
Which combination of statements is correct?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, III, and IV only

75. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Tribal literature is inherently a collective intellectual property rather than an individual creation.
Reason (R): Tribal songs and poems are typically composed, refined, and transmitted communally over generations.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

76. Read the following statements and select the correct option:
Statement I: Epic poetry (Mahakavya) in regional languages is characterized by brevity and a focus on everyday, ordinary events.
Statement II: Muktak Kavya allows poets to express varied and unconnected thoughts in a single compilation.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

77. Which of the following represents an essential structural requirement for writing a traditional Song (Geet)?
(A) It must narrate a king's lineage.
(B) It must avoid the use of metaphors.
(C) It must have lyrical qualities suitable for musical composition.
(D) It must consist of at least a thousand lines.

78. Identify the correct statement about Khand Kavya.
(A) It is indistinguishable from a Mahakavya in terms of length and scope.
(B) It does not require a continuous narrative thread.
(C) It is an entirely prose-based genre.
(D) It focuses intensely on a single aspect, episode, or emotion within a narrative.

79. Arrange the following components of a traditional regional epic narrative in logical sequential order:
I. Climax or great battle (Yuddha/Sangharsha)
II. Invocation of the deity (Mangalacharan)
III. Introduction of the hero's lineage (Vamshavali)
IV. Resolution and restoration of order (Phalashruti/Conclusion)
(A) II, III, I, IV
(B) III, II, I, IV
(C) II, I, III, IV
(D) I, II, III, IV

80. All of the following are characteristics of ancient regional poets EXCEPT:
(A) Heavy reliance on oral transmission
(B) Use of highly standardized, modern print terminology
(C) Integration of myth and history
(D) Patronage by local chieftains or communities

81. Match List I with List II:
List I: (Form)
P. Mahakavya
Q. Khand Kavya
R. Muktak Kavya
S. Tribal Chant
List II: (Associated Trait)
1. Ritualistic repetition
2. Episodic intensity
3. Narrative grandiosity

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classical literature and folk traditions.
Which of the statements form the correct combination?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

97. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Khand Kavya focuses intensely on emotional depth rather than chronological breadth.
Reason (R): By restricting the narrative to a single episode, Khand Kavya avoids the sprawling distractions of an epic, allowing for concentrated poetic expression.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

98. Read the following statements and select the correct option:
Statement I: The transition from ancient to modern regional poets shows a distinct shift from divine/mythological themes to human-centric themes.
Statement II: Modern regional poets exclusively write in the Muktak form and have abandoned all narrative poetry.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

99. Match List I with List II:
List I: (Poetic Concept)
P. Mahakavya
Q. Orality
R. Lyricism (Geyata)
S. Muktak
List II: (Tribal/Regional Equivalent Context)
1. The performative, musical aspect of tribal songs
2. Isolated proverbs or pithy folk sayings
3. Long ancestral migration narratives of a tribe
4. Unwritten transmission of cultural memory
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-1, Q-2, R-3, S-4

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100. Identify the most appropriate description of a 'Charan' or 'Bhat' in the context of regional literature.
(A) A modern publisher of regional books
(B) A tribal priest who performs silent rituals
(C) A linguistic scholar specializing in grammar
(D) A traditional bard or genealogist who composed and sang heroic poetry

101. Which structural element is universally absent in pure Muktak Kavya?
(A) Meter (Chhand)
(B) Emotion (Rasa)
(C) Continuous Narrative (Prabandhatva)
(D) Metaphor (Alankara)

102. Consider the following statements regarding the development of authors in regional languages:
I. Ancient authors were often culturally synonymous with singers and performers.
II. Medieval authors frequently acted as social reformers.
III. Modern authors increasingly focus on subaltern and marginalized identities.
IV. Authorship has transitioned from collective to highly individualized.
V. Modern authors reject print media in favor of oral tradition.
Which of the statements form the correct combination?
(A) I, II, III, and IV only
(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) I, II, IV, and V only

103. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Tribal literature is difficult to categorize into classical forms like Mahakavya or Khand Kavya.

List I: (Subject)
P. Orality
Q. Print Culture
R. Bhakti Movement
S. Post-colonial Era
List II: (Context in Regional Literature)
1. Democratization of regional dialects via devotion
2. Transmission mode of ancient tribal songs
3. Focus on subaltern identities and modern angst
4. Standardization of regional scripts and mass distribution
(A) P-2, Q-4, R-1, S-3
(B) P-4, Q-2, R-3, S-1
(C) P-1, Q-3, R-2, S-4
(D) P-2, Q-1, R-4, S-3

90. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Tribal poetry often exhibits a strong integration with ecological themes.
Reason (R): Tribal communities historically maintained a symbiotic relationship with their natural environment, which is reflected in their cultural expressions.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

91. Read the following statements and select the correct option:
Statement I: Epic (Mahakavya) writing in regional languages completely ceased after the ancient period.
Statement II: Many modern regional authors have reinterpreted classical epics from marginalized perspectives.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

92. Identify the core difference in authorship between traditional tribal poetry and modern regional poetry.
(A) Tribal poetry is individually authored; modern poetry is communal.
(B) Tribal poetry is communally owned and orally transmitted; modern poetry is individually authored and copyrighted.
(C) Both are strictly anonymous.
(D) Both are rigidly controlled by religious institutions.

93. Which of the following statements about 'Muktak Kavya' is correct?
(A) It requires a minimum of five sargas.
(B) The meaning of a verse depends on the preceding verse.
(C) It is a self-sufficient and independent poetic unit.
(D) It is only used in narrative epic poetry.

94. Arrange the typical thematic evolution of regional literature in chronological order:
I. Secular, socio-political realism
II. Mythological and heroic oral epics
III. Devotional and mystical poetry
IV. Romanticism and nature-centric individualism
(A) II, III, IV, I
(B) III, II, I, IV
(C) II, IV, III, I
(D) I, II, III, IV

95. What role does the "Sthai" play in the structure of a song?
(A) It acts as the recurring melodic and thematic anchor.
(B) It provides the narrative conclusion.
(C) It changes entirely with every stanza.
(D) It dictates the grammatical rules of the lyrics.

96. Consider the following statements regarding the study of regional medieval poets:
I. They often adopted a specific 'chhap' or pen name at the end of their poems.
II. Their poetry was frequently sung in classical or semi-classical ragas.
III. They strictly avoided themes of human emotion in favor of pure philosophy.
IV. Their works served as a bridge between

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(C) Tribal languages have strict treatises on poetics dating back to 1000 BCE.
(D) Writing in tribal languages completely excludes the use of metaphor.

67. Consider the following statements about 'Epic' structure:
I. It requires the primary sentiment (Rasa) to be Shringara, Vira, or Shanta.
II. The plot must be drawn from history or a well-known narrative.
III. It must conclude with a tragic ending where the hero is defeated.
IV. It must contain descriptions of natural elements like mountains, seas, and seasons.
Which of the statements form the correct combination?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, II, and IV only
(D) I, III, and IV only

68. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Traditional Khand Kavya does not demand the comprehensive world-building found in a Mahakavya.
Reason (R): Khand Kavya's focus is limited to a single narrative thread or emotional landscape.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

69. Read the following statements and select the correct option:
Statement I: The development of modern regional poets was heavily influenced by Western literary forms through colonial education.
Statement II: Medieval poets were entirely uninfluenced by any pan-Indian philosophical movements.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

70. A researcher wants to study poetry that consists of two-line verses, where each verse delivers a complete moral or philosophical thought without needing the context of the next verse.
The researcher is studying:
(A) Mahakavya
(B) Muktak Kavya
(C) Khand Kavya
(D) Prabandha Kavya

71. Identify the incorrect pair regarding regional poetry.
(A) Orality - Primary feature of ancient tribal poetry
(B) Prabandha - Connected narrative poetry
(C) Sarga - A chapter or canto in an epic
(D) Sthai - The verses in a song that change with every stanza

72. Which of the following best explains why ancient tribal singers were highly revered in their communities?
(A) They acted as intermediaries between the physical and spiritual worlds through ritualistic songs.
(B) They were the wealthiest members of the tribe.
(C) They held the absolute political power to wage wars.
(D) They were the only ones allowed to trade with outsiders.

73. Match List I with List II:
List I: (Concept)
P. Rhythm (Taal)
Q. Melody (Raga)
R. Canto (Sarga)
S. Refrain (Mukhda)
List II: (Definition)
1. The structural division of an epic
2. The recurring opening line of a lyrical song
3. The melodic framework in Indian music/ songs
4. The beat or rhythmic cycle in musical poetry
(A) P-4, Q-3, R-1, S-2
(B) P-3, Q-4, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-4, Q-1, R-3, S-2

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Reason (R): Tribal literature developed organically outside the codified rules of classical Sanskrit poetics.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

104. Read the following statements and select the correct option:
Statement I: The 'Antara' in a regional song contains the main narrative or thematic development.
Statement II: The 'Sthai' is never repeated during a song performance.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

105. Arrange the evolution of narrative poetry in Indian regional literature in chronological order:
I. Printed modern prose-epics and novels
II. Classical rigidly structured Mahakavyas
III. Oral epic fragments and heroic ballads
IV. Vernacular Bhakti epics (e.g., Ramcharitmanas)
(A) III, II, IV, I
(B) II, III, I, IV
(C) III, IV, II, I
(D) IV, III, II, I

106. Which of the following is considered an essential feature of a Khand Kavya?
(A) Focus on a specific localized event or a distinct phase of the protagonist's life
(B) Depiction of multiple generations of a dynasty
(C) Absolute lack of any narrative structure
(D) Division into exactly twelve sargas

107. Identify the incorrect statement regarding the study of ancient poets.
(A) Their historical existence is sometimes debated or shrouded in legend.
(B) Their works provide valuable sociological insights into ancient societies.
(C) Their poetry was primarily disseminated through oral recitation.
(D) They exclusively wrote in standardized, modern grammatical structures.

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108. Match List I with List II:
List I: (Form)
P. Song (Geet)
Q. Muktak Kavya
R. Epic (Mahakavya)
S. Prose (Gadya)
List II: (Defining Element)
1. Absence of meter and rhythmic constraints
2. Grand narrative scale and multiple sargas
3. Lyrical refrain and musicality
4. Semantic autonomy of each stanza
(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-3, R-1, S-2
(C) P-3, Q-1, R-2, S-4
(D) P-2, Q-4, R-3, S-1

109. What is the fundamental difference between the 'Dhirodatta' hero of a classical epic and the protagonist of a modern regional poem?
(A) The classical hero is an ordinary citizen, while the modern protagonist is always a deity.
(B) The classical hero is always female, while the modern is male.
(C) The classical hero is typically noble, flawless, and exalted, whereas the modern protagonist is often flawed, ordinary, or marginalized.
(D) There is absolutely no difference in their characterization.

110. Consider the following statements about the role of 'Singers' in regional traditions:
I. They were the primary mode of literary consumption before widespread literacy.
II. They possessed the freedom to improvise and adapt texts to local audiences.
III. They relied strictly on teleprompters and written scripts.
IV. They often incorporated local folk tunes into classical compositions.
Which of the statements form the correct combination?
(A) I, II, and III only

(B) Mahakavya
(C) Khand Kavya
(D) Muktak Kavya

156. Match List I with List II:
List I: (Author/Singer type)
P. Court Poet
Q. Bhakti Saint
R. Tribal Bard
S. Modern Poet
List II: (Primary Function)
1. Social egalitarianism and devotion
2. Contemporary identity and political critique
3. Praise of the patron and historical chronicling
4. Rituals, harvest, and myth preservation
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-3, R-2, S-4
(C) P-4, Q-2, R-1, S-3
(D) P-2, Q-4, R-3, S-1

157. Which of the following defines the 'Antara' in song structure?
(A) The title of the song
(B) The introductory rhythmic beat
(C) The intermediate stanzas that develop the theme introduced in the Sthai
(D) The concluding musical note

158. Consider the following statements about Mahakavya:
I. It is an expansive form of Prabandha Kavya.
II. It requires naming the sargas based on the events described in them.
III. It usually begins with a Mangalacharan (auspicious invocation).
IV. It strictly prohibits the use of more than one language dialect.
Which of the statements form the correct combination?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, II, and III only

159. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Tribal poetry is fundamentally performative.
Reason (R): It is almost always accompanied by indigenous musical instruments and communal dancing.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

160. Read the following statements and select the correct option:
Statement I: The structural rules of writing Khand Kavya mandate that the protagonist must die at the end.
Statement II: Khand Kavya focuses on presenting an emotionally resonant fragment of a narrative rather than a complete biography.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

161. Identify the most accurate description of the transition in regional poetry from the medieval to the modern period.
(A) A movement from heavily Sanskritized liturgical verse to exclusively English language compositions.
(B) A shift towards secular themes, social realism, and the adoption of free verse forms.
(C) A transition from ancient oral prose narratives to highly structured written Mahakavyas.
(D) A change from short Muktaks to mandatory epics containing at least fifty sargas.

162. Consider the following attributes of the Muktak form:
I. Brevity.
II. Intense emotional or intellectual focus.
III. High reliance on preceding verses for context.
IV. Independence of meaning.
V. Frequent use in epigrammatic (Subhashita) poetry.
Which combination of statements is correct?

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sentiment (Rasa)

119. Consider the following statements about medieval regional poets:
I. They often navigated between classical traditions and folk vernaculars.
II. Their works were frequently preserved in manuscript form by religious sects.
III. They rejected all forms of poetic meter.
IV. Their compositions heavily influenced regional identity formation.
Which of the statements form the correct combination?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, II, and IV only

120. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Khand Kavya is often preferred by poets who wish to explore a specific psychological state of a character.
Reason (R): The limited scope of Khand Kavya allows for intense focus without the obligation of concluding the entire life story of the character.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

121. Read the following statements and select the correct option:
Statement I: The authorship of ancient tribal poetry is heavily debated because it is often an individual creation kept strictly secret.
Statement II: Modern regional poetry is characterized by a high degree of individual authorship and self-expression.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

122. Consider the following characteristics of a Mahakavya:
I. Division into Sargas.
II. A noble protagonist.
III. Depiction of the four goals of life (Dharma, Artha, Kama, Moksha).
IV. Use of a single meter throughout the entire text.
V. Extensive descriptions of nature.
Which combination of statements is correct?
(A) I, II, III, and V only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

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123. Identify the incorrect statement regarding Muktak Kavya.
(A) It is structurally complete within a single verse or stanza.
(B) It is highly unsuitable for epigrammatic or philosophical poetry.
(C) Bihari's Satsai is a famous example of this form.
(D) It does not require a narrative thread to link its verses.

124. Which of the following is a key competency of traditional regional singers?
(A) The ability to perfectly translate English sonnets on sight
(B) The ability to improvise lyrics within a set rhythmic and melodic framework
(C) The ability to silence the audience through physical force
(D) The ability to write massive prose novels

125. Arrange the progression of poetic formats from the most fragmented/independent to the most continuous/comprehensive:
I. Mahakavya
II. Khand Kavya
III. Muktak Kavya
(A) III, II, I
(B) I, II, III
(C) II, III, I
(D) III, I, II

126. Match List I with List II:
List I: (Role)
P. Modern Poet
Q. Ancient Bard

R. Tribal Shaman
S. Medieval Devotee

List II: (Cultural Context)
1. Composing hymns to deities in regional vernaculars
2. Using print to address socio-political marginalization
3. Orally preserving genealogies of local kings
4. Chanting specific verses to heal or invoke spirits

(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-2, R-1, S-4
(C) P-1, Q-4, R-3, S-2
(D) P-4, Q-1, R-2, S-3

127. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).

Assertion (A): Regional language poetry saw a massive surge in literary output during the Bhakti period.

Reason (R): Poets consciously chose regional dialects over Sanskrit to connect directly with the common masses.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

128. Read the following statements and select the correct option:

Statement I: Epic poetry requires a change of meter at the end of each sarga according to classical norms.

Statement II: Muktak Kavya strictly prohibits the use of meter.

(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

129. What causes a Khand Kavya to differ fundamentally from a standard short story?

(A) Khand Kavya is written in prose, while a short story is in verse.
(B) Khand Kavya utilizes poetic metrics, rhythm, and focuses heavily on rasa, unlike the prose structure of a short story.
(C) Khand Kavya must be written in a tribal language.
(D) Khand Kavya is exclusively oral.

130. Consider the following statements about tribal poetry:

I. It is heavily influenced by animism and nature worship.
II. It is entirely disconnected from the daily labor of the tribe.
III. It features communal participation in its performative aspect.
IV. It utilizes complex indigenous metaphors.

Which combination of statements is correct?

(A) I, III, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, II, and IV only

131. Identify the incorrect pair regarding the phases of poets.

(A) Ancient Poets - Strong oral tradition
(B) Medieval Poets - Patronage and Bhakti influences
(C) Modern Poets - Complete rejection of the printing press
(D) Tribal Singers - Custodians of oral history

132. Consider the following characteristics regarding the "Development of their Authors" in regional literature:

I. Early authors were primarily compilers of oral tales.
II. Medieval authors often merged personal devotion with literary composition.
III. Colonial-era authors began standardizing regional grammar for print.
IV. Post-colonial authors focus exclusively on imitating Western epics.
V. Modern tribal authors are transcribing oral myths into written formats.

Which combination of statements is correct?

(A) I, II, III, and V only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, II, III, and V only

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133. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The translation of tribal songs into dominant languages often leads to a loss of the original rhythmic essence.
Reason (R): Tribal songs are deeply intertwined with specific linguistic tones, dialectical nuances, and performative contexts that do not easily translate into other languages.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

134. Read the following statements and select the correct option:
Statement I: Khand Kavya provides a fragmented but intensely focused view of life.
Statement II: Mahakavya provides a panoramic and comprehensive view of life.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

135. Arrange the following forms of musical/poetic expression in the chronological order of their historical emergence in regional Indian contexts:
I. Modern printed lyric poetry
II. Ancient tribal ritualistic chants
III. Classical Sanskrit Mahakavyas
IV. Medieval Bhakti Padas (Songs)
(A) II, III, IV, I
(B) III, II, IV, I
(C) II, IV, III, I
(D) IV, III, II, I

136. What is a defining characteristic of the "Sthai" in the structure of a song?
(A) It is the refrain that establishes the core melody and theme, returning after each Antara.
(B) It is the narrative climax.
(C) It is the concluding prose paragraph.
(D) It is the dedication to the patron.

137. Which of the following best describes the core philosophy behind Muktak Kavya?
(A) The poet must weave a complex narrative spanning hundreds of pages.
(B) The poet must use exactly ten different languages.
(C) The poet must condense a profound emotion, thought, or image into a single, independent verse.
(D) The poet must focus solely on historical battle scenes.

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138. Match List I with List II:
List I: (Form)
P. Mahakavya
Q. Khand Kavya
R. Muktak Kavya
S. Tribal Folk Song
List II: (Primary Subject Matter)
1. A single emotional peak or specific event
2. Grand historical or mythological saga
3. Agricultural cycles, nature, and community life
4. Epigrammatic wisdom or isolated emotional snapshot
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

139. Consider the following statements about regional Epics:
I. They are deeply rooted in the cultural geography of the region.
II. They lack any form of poetic ornamentation (Alankara).
III. They serve to canonize local heroes.
IV. They are historically divided into sargas or cantos.
Which of the statements form the correct combination?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, II, III, and IV
(D) I, III, and IV only

140. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).

(B) I, II, and IV only
(C) II, III, and IV only
(D) I, II, and IV only

111. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Bhakti movement played a critical role in the development of regional languages.
Reason (R): Bhakti poet-saints composed their songs and Muktaks in the vernacular languages of the common people to ensure wider emotional reach.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

112. Read the following statements and select the correct option:
Statement I: Tribal languages are universally characterized by highly complex, ancient written scripts.
Statement II: The poetry of tribal languages is primarily performative, integrated with music and dance.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

113. If a poet wishes to write a comprehensive poem detailing the origin, rise, battles, and eventual spiritual salvation of a historical king.
Which form is most appropriate?
(A) Muktak Kavya
(B) Mahakavya
(C) Khand Kavya
(D) Geet

114. Identify the correct pair representing a poet type and their primary context.
(A) Tribal Bard - Reciting cosmogonic myths during community rituals
(B) Court Poet - Singing harvest songs in fields
(C) Bhakti Poet - Composing panegyrics for military generals
(D) Modern Poet - Writing exclusively in Sanskrit

115. Arrange the following structural units from the smallest/most independent to the largest/most comprehensive:
I. Mahakavya
II. Khand Kavya
III. Muktak Verse
IV. Sarga (Canto)
(A) III, IV, II, I
(B) IV, III, II, I
(C) III, II, IV, I
(D) II, III, IV, I

116. Which of the following negatively impacts the preservation of tribal poetry today?
(A) The introduction of digital audio recording
(B) The translation of tribal works into global languages
(C) The academic study of tribal aesthetics
(D) The rapid loss of native language speakers and assimilation into dominant cultures

117. Match List I with List II:
List I: (Feature)
P. Single continuous emotion/episode
Q. Completely disconnected verses
R. Vast canvas of nature and life
S. Musical composition with refrain
List II: (Poetic Form)
1. Muktak Kavya
2. Mahakavya
3. Khand Kavya
4. Geet
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-3, R-4, S-2
(C) P-3, Q-2, R-1, S-4
(D) P-2, Q-1, R-3, S-4

118. What defines the "structure of writing of a song" in regional literature?
(A) Absolute adherence to prose paragraphs
(B) Division into rhymed or rhythmic stanzas (Sthai and Antara) meant for singing
(C) Mandatory use of at least three different languages
(D) The total absence of any emotional

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explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

148. Read the following statements and select the correct option:
Statement I: A Khand Kavya is identical to a Muktak Kavya in terms of narrative structure.
Statement II: A Khand Kavya possesses narrative continuity, whereas a Muktak Kavya does not.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

149. In analyzing tribal literature, which element is most frequently found interwoven with poetry?
(A) Advanced algebraic treatises
(B) Strict adherence to classical dramatic unities
(C) Dance, ritual, and music
(D) Prose commentary by ancient grammarians

150. Consider the following statements about Medieval Regional Poets:
I. Many were part of the Bhakti or Sufi movements.
II. They predominantly wrote in English.
III. They utilized forms like Dohas, Padas, and Chaupais.
IV. They criticized social orthodoxies through their poetry.
Which of the statements form the correct combination?
(A) I, II, and III only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I, II, and III, and IV

151. Identify the incorrect pair regarding regional literary forms.
(A) Epic - Extensive narrative
(B) Muktak - Isolated semantic unit
(C) Khand Kavya - Single episode focus
(D) Geet - Strict prose format

152. Consider the following aspects of regional song (Geet) structure:
I. Presence of a Sthai.
II. Presence of one or more Antaras.
III. Inherent rhythmic cycle (Taal).
IV. Mandatory use of tragic ending.
V. Emotional resonance (Bhava).
Which combination of statements is correct?
(A) I, II, III, and V only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

153. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Authors of ancient regional literature are often mythologized by their communities.
Reason (R): In the absence of written historical records, communities elevate significant cultural contributors to legendary or divine status.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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154. Read the following statements and select the correct option:
Statement I: The primary function of a tribal singer is merely acoustic entertainment.
Statement II: Tribal singers act as cultural custodians, preserving the cosmogony and oral history of their people.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

155. A modern poet writes a brief, three-stanza poem about the sunset, where each stanza describes a different unrelated thought about aging, without any continuous storyline.
This structure leans closest to:
(A) Prabandha Kavya

170. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Tribal literature is deeply intertwined with ecology and the natural environment.
Reason (R): Tribal communities rely directly on the forest and nature for sustenance, which organically translates into their poetic expressions.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

171. Read the following statements and select the correct option:
Statement I: The introduction of modern song structures in regional languages heavily relied on ancient tribal meters.
Statement II: Many modern regional songs blend traditional folk meters with contemporary instrumentation and thematic concerns.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

172. Consider the following characteristics of a traditional Singer in a tribal context:
I. Orator of tribal myths.
II. Leader of communal dances.
III. Isolated from community labor.
IV. Preserver of native vocabulary.
V. Creator of spontaneous verses.
Which combination of statements is correct?
(A) I, II, IV, and V only
(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

173. Identify the correct pair regarding narrative scope.
(A) Mahakavya - A single isolated event
(B) Khand Kavya - The entire life of a dynasty
(C) Muktak Kavya - Independent stanza
(D) Prabandha Kavya - A collection of unrelated songs

174. Which of the following is an expected element in the introduction of a medieval regional poet?
(A) A reference to their patron deity or human patron
(B) A comprehensive list of their academic degrees
(C) A detailed economic analysis of their village
(D) A scientific thesis on agriculture

175. Match List I with List II:
List I: (Term)
P. Geya Kavya
Q. Gadya Kavya
R. Champu Kavya
S. Drishya Kavya
List II: (Definition)
1. Poetry mixed with prose
2. Poetry meant to be sung
3. Poetry meant to be staged/acted
4. Poetic prose
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

176. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Muktak Kavya requires immense poetic skill.
Reason (R): The poet must compress a complete thought, emotion, and aesthetic experience into a very restricted structural format.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

177. Read the following statements and select the correct option:
Statement I: Ancient regional poets were highly individualized and always claimed copyright over their works.
Statement II: Modern regional poets often view their poetry as an expression of individual

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(A) I, II, IV, and V only
(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

163. Match List I with List II:
List I: (Poetic Component)
P. Mangalacharan
Q. Phalashruti
R. Sarga
S. Sthai
List II: (Associated Definition)
1. The recurring chorus line
2. Auspicious invocation at the beginning
3. The merit or benefit of listening to the poem
4. A canto or major division in an epic
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-2, R-1, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-1, Q-4, R-3, S-2

164. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The printing press revolutionized regional poetry in the 19th and 20th centuries.
Reason (R): It democratized access to literature, standardized regional languages, and shifted the focus from aural recitation to solitary reading.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

165. Read the following statements and select the correct option:
Statement I: The concept of a 'Mahakavya' is entirely alien to regional Indian languages and exists only in Sanskrit.
Statement II: Regional languages have developed their own monumental epics (Mahakavyas) that reflect local cultures and histories.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

166. Which of the following factors primarily influences the rhythmic structure of tribal poetry?
(A) Paninian grammar
(B) The physical rhythms of daily labor and dance steps
(C) Western classical music notation
(D) Royal decrees

167. Identify the incorrect statement regarding the 'Introduction of their Authors' in medieval regional literature.
(A) Authors often included their name in the final couplet (bhanita/chhap).
(B) Authors frequently mentioned their spiritual lineage or Guru.
(C) Authors framed their work as a divine dictation.
(D) Authors rigorously maintained international copyright laws.

168. Consider the following statements about Khand Kavya:
I. It is a form of Prabandha Kavya.
II. It lacks the vastness of a Mahakavya.
III. It usually maintains a single meter until the end of a canto.
IV. It focuses on presenting a holistic view of the universe.
Which of the statements form the correct combination?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

169. What differentiates 'Prabandha Kavya' from 'Muktak Kavya'?
(A) Prabandha is strictly prose, whereas Muktak is strictly poetry.
(B) Prabandha is a modern invention, whereas Muktak is ancient.
(C) Prabandha implies a continuous narrative thread, whereas Muktak implies standalone verses.
(D) Prabandha can only be sung, whereas Muktak cannot.

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Assertion (A): Tribal poetry is fundamentally distinct from classical court poetry.
Reason (R): Classical court poetry relies on codified treatises (like Natyashastra), whereas tribal poetry is a fluid, community-driven performative practice.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

141. Read the following statements and select the correct option:
Statement I: The development of modern regional authors was entirely independent of any socio-political reform movements.
Statement II: Modern regional literature frequently mirrors the sociopolitical transitions of its time.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

142. Consider the following statements regarding the structural forms of writing poetry:
I. Muktak requires thematic continuity.
II. Mahakavya requires vast descriptive passages.
III. Khand Kavya centers on a singular narrative thread.
IV. Geet requires inherent musicality (Geyata).
V. Prabandha implies a well-knit narrative.
Which combination of statements is correct?
(A) II, III, IV, and V only
(B) I, II, III, and IV only
(C) I, III, IV, and V only
(D) II, III, IV, and V only

143. Which of the following is the most appropriate indicator of a Mahakavya?
(A) It involves a detailed depiction of various seasons, cities, wars, and cosmic events.
(B) It spans only a few hours of the protagonist's life.
(C) It consists entirely of disconnected couplets.
(D) It uses no poetic meter.

144. Identify the incorrect statement regarding the 'Singers' in regional literary traditions.
(A) They historically served as the primary medium of mass communication.
(B) They helped popularize complex philosophical ideas by simplifying them into songs.
(C) They often traveled from village to village.
(D) They were exclusively members of the royal family.

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145. Arrange the structural flow of an Epic (Mahakavya) narrative in logical chronological order:
I. Sarga division and narrative progression
II. Mangalacharan (Invocation)
III. Introduction of the Nayaka (Hero)
IV. Phalashruti (Fruit of listening/Conclusion)
(A) II, III, I, IV
(B) III, II, I, IV
(C) II, I, III, IV
(D) I, II, III, IV

146. Match List I with List II:
List I: (Concept)
P. Prabandha
Q. Muktak
R. Geyata
S. Sarga
List II: (Defining Feature)
1. Singability/Musical quality
2. Unconnected, free-standing verse
3. Narrative continuity and connectedness
4. Canto or chapter division
(A) P-3, Q-2, R-1, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-4, Q-1, R-2, S-3
(D) P-1, Q-4, R-3, S-2

147. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Modern regional poetry relies heavily on free verse (Mukt Chhand).
Reason (R): Modern poets feel that traditional rigid meters restrict the realistic expression of contemporary complexities.
(A) Both A and R are true and R is the correct

identity and social realism.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

178. What structural necessity is mandatory for a song (Geet) but optional for a Muktak?
(A) Inherent musical rhythm and melodic potential (Geyata)
(B) The use of rhyming couplets
(C) The presence of exactly two lines
(D) A tragic conclusion

179. Consider the following statements about Khand Kavya:
I. It limits its scope to a specific emotional landscape or singular narrative event.
II. It strictly forbids the use of metaphors.
III. It demands a lower level of character development compared to Mahakavya.
IV. It remains a continuous narrative (Prabandha).
Which of the statements form the correct combination?
(A) I, III, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, II, and IV only

180. Identify the incorrect statement regarding the development of epic poetry in regional languages.
(A) Regional epics often indigenized pan-Indian myths to fit local geographies.
(B) They played a significant role in establishing the literary credibility of regional languages.
(C) They often incorporated local folk heroes alongside classical deities.
(D) Regional epics avoided the use of local dialects to maintain purity.

181. Match List I with List II:
List I: (Phase of poetry)
P. Ancient Tribal
Q. Medieval Regional
R. Modern Regional
S. Riti/Court Era
List II: (Dominant Form)
1. Free verse and Prose poetry
2. Oral chants and communal songs
3. Highly stylized Muktaks and panegyrics
4. Bhakti Padas and regional epics
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

182. Consider the following aspects of Modern Regional Poets:
I. They actively engage with print media.
II. They challenge traditional caste and gender hierarchies.
III. They exclusively write in the Mahakavya format.
IV. They are influenced by global literary movements.
V. They utilize localized idioms to express universal themes.
Which combination of statements is correct?
(A) I, II, IV, and V only
(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

183. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Tribal literature remained largely oral until the late 19th and 20th centuries.
Reason (R): Most tribal communities did not historically possess indigenous scripts and relied on memory and performance.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

184. Read the following statements and select the correct option:
Statement I: The Sthai of a song provides the foundational thematic thought.
Statement II: The Antara provides the elaboration and development of that thought.
(A) Both Statement I and Statement II are correct

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correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

230. Which element is NOT an essential structural component of a Mahakavya?
(A) A distinguished hero
(B) Division into cantos (Sargas)
(C) Mandatory absence of any natural descriptions
(D) Elaboration on the primary goals of life

231. Consider the following statements about 'Muktak Kavya':
I. It is structurally closed and self-referential.
II. It requires elaborate world-building.
III. It can effectively encapsulate complex philosophical paradoxes.
IV. It is widely used in Ghazals and Dohas.
Which combination of statements is correct?
(A) I, II, and III only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

232. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).`X
Assertion (A): Tribal literature heavily features anthropomorphism and animism.
Reason (R): Tribal cosmogony does not strictly separate the human, natural, and spiritual worlds.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

233. Read the following statements and select the correct option:
Statement I: Prabandha Kavya demands a logical progression of events from a beginning to a conclusion.
Statement II: Muktak Kavya demands a logical progression of events from a beginning to a conclusion.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

234. Identify the correct pair representing the core thematic shift from medieval to modern regional poetry.
(A) Devotion to deity → Social realism and humanism
(B) Social realism → Mythological retelling
(C) Prose → Classical rigid meters
(D) Individualism → Anonymous communal chanting

235. What defines the structural layout of a 'Pad' or 'Geet' in regional Bhakti literature?
(A) It consists of a 'tek' or 'sthai' (refrain) followed by rhythmic stanzas (antaras) and concludes with the poet's signature (chhap).
(B) It is essentially a short story in prose.
(C) It is an epic of no less than ten thousand lines.
(D) It is a single, unrhymed, free-verse paragraph.

236. Match List I with List II:
List I: (Literary Form)
P. Epic (Mahakavya)
Q. Khand Kavya
R. Muktak Kavya
S. Tribal Chant
List II: (Structural Requirement)
1. Concentrated focus on one narrative arc
2. Repetitive rhythmic structure without strict classical meter
3. Complete autonomy of a single verse
4. Multi-canto, vast descriptive scope
(A) P-4, Q-1, R-3, S-2
(B) P-1, Q-4, R-2, S-3
(C) P-4, Q-2, R-3, S-1
(D) P-3, Q-1, R-4, S-2

237. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).

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(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, II, IV, and V only

193. Which of the following factors led to the decline of the traditional oral Mahakavya recitation?
(A) The absolute banning of poetry by all modern governments
(B) The invention of the printing press and rise of prose literacy
(C) The loss of all musical instruments
(D) The discovery that epics were factually incorrect

194. Match List I with List II:
List I: (Role of Poet)
P. Ritual specialist and myth-keeper
Q. Devotional mass communicator
R. Court panegyrist
S. Social critic and identity assertor
List II: (Historical Era)
1. Modern Era
2. Ancient Tribal Era
3. Early Medieval (Bhakti) Era
4. Late Medieval (Riti) Era
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-2, R-1, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-1, Q-4, R-3, S-2

195. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Tribal poetry is fundamentally egalitarian in its composition and performance.
Reason (R): It is generally composed and performed collectively by the community, blurring the lines between author, performer, and audience.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

196. Read the following statements and select the correct option:
Statement I: The structure of a Khand Kavya allows the poet to rapidly shift between completely unrelated storylines.
Statement II: A Khand Kavya maintains narrative unity by focusing on a singular core event.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

197. Which of the following is NOT an attribute of ancient regional poetry?
(A) Strong oral transmission
(B) Deep connection to local myths and legends
(C) Strict adherence to modern copyright laws
(D) Integration with local musical traditions

198. Identify the correct statement regarding 'Geyata' (musicality) in poetry.
(A) It is an essential feature of all Mahakavyas.
(B) It is a defining characteristic of a Song (Geet) and Pad forms.
(C) It is strictly forbidden in tribal literature.
(D) It implies that the text must be written in prose.

199. Consider the following statements about Mahakavya:
I. It represents the pinnacle of narrative poetry in Indian poetics.
II. It requires a vast geographical and temporal canvas.
III. It must contain elements of comedy in every sarga.
IV. It is divided into sargas (cantos).
Which of the statements form the correct combination?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, II, and IV only

200. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Muktak form is highly suitable for Subhashita (wise sayings) and didactic literature.
Reason (R): Its independent structure allows a

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complete moral lesson to be delivered succinctly without needing a lengthy backstory.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

201. Read the following statements and select the correct option:
Statement I: A traditional tribal singer learns their craft exclusively through formal written examinations.
Statement II: A traditional tribal singer inherits and learns their craft through aural immersion and communal participation.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

202. What characterizes the 'development of authors' in modern tribal literature?
(A) Transitioning from anonymous oral composition to individualized, published authorship
(B) Moving entirely away from poetry into scientific writing
(C) A complete return to Sanskrit poetics
(D) The absolute refusal to translate their works

203. Which structural element links the various stanzas of a Muktak Kavya?
(A) A continuous plot line
(B) A recurring character
(C) There is no structural or narrative link between stanzas
(D) A chronological timeline

204. Match List I with List II:
List I: (Form)
P. Mahakavya
Q. Khand Kavya
R. Muktak Kavya
S. Geet
List II: (Ideal usage)
1. Lyrical expression of a singular emotional state
2. Delivering a sharp, witty, or philosophical observation
3. Exploring a specific emotional conflict in a narrative
4. Chronicling a massive historical or mythological era
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-2, R-3, S-1
(D) P-1, Q-3, R-2, S-4

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205. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Regional language literature saw the emergence of 'Khand Kavya' as a popular form in the medieval era.
Reason (R): Poets wanted to elaborate extensively on highly popular, specific emotional episodes from larger epics, like the Gopi-Uddhava dialogue.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

206. Read the following statements and select the correct option:
Statement I: Epic poetry provides a macro-view of society.
Statement II: Khand Kavya provides a micro-view of a specific event or emotion.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

207. Which of the following best describes the structural form of 'Champu Kavya'?
(A) A narrative composed of interspersed prose (Gadya) and verse (Padya)
(B) A mix of multiple regional languages
(C) A completely silent performative text

(D) A song with no Sthai

208. Consider the following statements about regional lyrical songs:
I. They are deeply tied to regional folk melodies (Deshi Ragas).
II. They lack any form of meter.
III. They are structurally divided into Sthai and Antara.
IV. They are often associated with life-cycle events (birth, marriage).
Which of the statements form the correct combination?
(A) I, II, and III only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

209. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The transition of tribal literature into written form is a double-edged sword.
Reason (R): While writing preserves the text from extinction, it often flattens the dynamic, improvisational performative qualities of the oral tradition.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

210. Read the following statements and select the correct option:
Statement I: Ancient regional authors were universally recognized and awarded by formal state institutions.
Statement II: Much of ancient regional and tribal poetry remains anonymous due to its communal oral nature.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

211. In the context of poetic structure, what is the primary role of a 'Meter' (Chhand)?
(A) To dictate the geographical setting of the poem
(B) To determine the font size in print
(C) To govern the rhythmic pattern of syllables and moras (matras) in a verse
(D) To list the author's biography

212. Match List I with List II:
List I: (Subject)
P. Song (Geet)
Q. Muktak Kavya
R. Khand Kavya
S. Mahakavya
List II: (Defining attribute)
1. Multi-sarga comprehensive narrative
2. Single-episode narrative
3. Stanzaic independence
4. Melodic refrain
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-2, R-1, S-3
(D) P-1, Q-2, R-3, S-4

213. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Modern poets often use the Muktak form to comment on rapidly changing social dynamics.
Reason (R): Muktaks allow for immediate, sharp, and concise commentary without the structural burden of a narrative plot.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

214. Read the following statements and select the correct option:
Statement I: Epics (Mahakavyas) are characterized by a strict avoidance of natural descriptions.
Statement II: A key structural requirement of a Mahakavya is the detailed description of cities, oceans, mountains, and seasons.
(A) Both Statement I and Statement II are correct

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(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

215. What is an essential feature distinguishing Khand Kavya from Muktak Kavya?
(A) Khand Kavya is a continuous narrative; Muktak is not.
(B) Khand Kavya is sung; Muktak is spoken.
(C) Khand Kavya is written in prose; Muktak is poetry.
(D) Khand Kavya is always modern; Muktak is ancient.

216. Consider the following statements about the 'Introduction of their Authors' in modern regional poetry:
I. Authors often write prefaces outlining their socio-political stance.
II. Biographies frequently highlight the author's connection to grassroots movements.
III. Authors claim absolute divine dictation to avoid censorship.
IV. The individual identity of the poet is heavily emphasized.
Which combination of statements is correct?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, III, and IV only

217. Identify the correct pair representing a medieval poet type and their primary poetic vehicle.
(A) Court Poet - Formless modern free verse
(B) Tribal Shaman - Sanskrit Mahakavya
(C) Bhakti Poet - Muktak and Pad (Song)
(D) Modern Novelist - Oral cosmogony

218. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The role of the traditional tribal singer is diminishing in contemporary society.
Reason (R): Increased urbanization, mass media, and the shift to formal schooling have reduced the communal spaces where oral singing traditions thrived.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

219. Read the following statements and select the correct option:
Statement I: The Sthai of a regional song is the varying part that changes with every stanza.
Statement II: The Antara is the recurring refrain that provides the central melody.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

220. Which element is indispensable for the performance of tribal poetry?
(A) A printed manuscript
(B) A proscenium theater
(C) Rhythm, melody, and often communal dance
(D) Translation into English

221. What structural transformation occurs when an epic narrative is adapted into a Khand Kavya?
(A) The narrative is expanded to include more generations.
(B) The narrative is converted completely into prose.
(C) The narrative is compressed to focus on a single intensive episode or theme.
(D) The narrative is translated into a foreign language.

222. Consider the following statements regarding Muktak Kavya:
I. It is devoid of Prabandhatva (narrative continuity).
II. It requires contextual knowledge of the previous verse to be understood.
III. It relies heavily on suggestive power (Dhvani).
IV. It is widely used in Doha and Choupai formats.
Which combination of statements is correct?

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(A) I, II, and III only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

223. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The study of regional poetry is incomplete without understanding its musical aspects.
Reason (R): Historically, most regional poetry, including epics and muktaks, was meant to be sung or rhythmically recited rather than silently read.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

224. Read the following statements and select the correct option:
Statement I: Ancient regional literature was predominantly secular and highly critical of religion.
Statement II: A significant portion of medieval regional literature was driven by devotional and mystical movements.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

225. A student notices that a regional poem is divided into 15 chapters (sargas), describes the cosmic birth of the hero, detailed wars, and ends with the establishment of an empire.
This structural form is:
(A) Khand Kavya
(B) Mahakavya
(C) Muktak Kavya
(D) Champu Kavya

226. Identify the incorrect statement regarding tribal singers.
(A) They are vital for the intergenerational transmission of tribal knowledge.
(B) They often invoke ancestral spirits during their performances.
(C) They are exclusively concerned with individual fame and royalty payments.
(D) They utilize distinct vocal techniques specific to their regional geography.

227. Match List I with List II:
List I: (Form/Structure)
P. Sthai
Q. Sarga
R. Muktak
S. Khand Kavya
List II: (Example)
1. Canto in an Epic
2. Isolated couplet of Kabir
3. Refrain of a folk song
4. Meghaduta (focusing on a single narrative thread)
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-3, R-4, S-2
(C) P-3, Q-2, R-1, S-4
(D) P-2, Q-4, R-3, S-1

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228. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Khand Kavya does not permit the usage of various rasas in a sprawling manner.
Reason (R): Its structural focus on a single episode necessitates a concentration on a primary rasa to maintain emotional intensity.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

229. Read the following statements and select the correct option:
Statement I: The development of modern regional authors was catalyzed by the establishment of universities and printing presses.
Statement II: Modern regional authors entirely abandoned local idioms in favor of strict classical Sanskrit grammar.
(A) Both Statement I and Statement II are

(D) It acts as the anchor line or refrain that encapsulates the core mood and returns repeatedly.

245. Match List I with List II:
List I: (Era)
P. Ancient Tribal
Q. Medieval
R. Colonial Era
S. Post-modern
List II: (Characteristic of Authorship)
1. Standardization of regional grammar and prose
2. Deconstruction, identity politics, and free verse
3. Anonymous, communal, oral composition
4. Individual devotion, patronage, and use of 'chhap' (signature)
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-1, Q-2, R-3, S-4

246. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Khand Kavya is essentially a compressed Mahakavya.
Reason (R): Like Mahakavya, it maintains narrative continuity (Prabandhatva), but structurally limits itself to a single intense narrative trajectory.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

247. Read the following statements and select the correct option:
Statement I: The introduction of singers in tribal literature reveals that singing is purely an aesthetic pursuit disconnected from ritual.
Statement II: In tribal contexts, the singer is often a shaman or ritual leader whose songs perform spiritual or social functions.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

248. Consider the following structural differences between Khand Kavya and Muktak Kavya:
I. Khand Kavya tells a partial story; Muktak tells no story.
II. Khand Kavya verses are interconnected; Muktak verses are independent.
III. Khand Kavya is a form of Prabandha; Muktak is not.
IV. Khand Kavya is strictly prose; Muktak is poetry.
Which of the statements form the correct combination?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, II, and III only

249. Identify the most accurate statement regarding the structure of 'Epic' (Mahakavya) poetry.
(A) It consists of entirely disconnected, short poems.
(B) It can only be written in a single, unchanging meter.
(C) It is divided into multiple cantos, features a noble protagonist, and provides a vast socio-cultural panorama.
(D) It exclusively deals with modern science fiction themes.

250. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The oral poetry of tribal languages is highly vulnerable to extinction in the modern era.
Reason (R): Rapid urbanization, linguistic assimilation into dominant scheduled languages, and the passing of elder traditional singers severely disrupt oral transmission.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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Assertion (A): The translation of regional Mahakavyas into English often dilutes their original aesthetic flavor (Rasa).
Reason (R): Cultural metaphors, local idioms, and specific poetic meters unique to the regional language are frequently untranslatable.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

238. Read the following statements and select the correct option:
Statement I: The primary role of medieval bards was to challenge the political authority of the king.
Statement II: Medieval bards often composed panegyrics to legitimize and praise their royal patrons.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

239. A regional poem focuses solely on the grief of a heroine after a battle, without describing the battle itself or her past.
Structurally, this is a prime example of:
(A) Khand Kavya
(B) Mahakavya
(C) Muktak Kavya
(D) Prose

240. Consider the following statements about Tribal Poetry:
I. It heavily utilizes oral mnemonic devices.
II. It is deeply connected to agrarian and forest life cycles.
III. It historically lacked a fixed, written manuscript form.
IV. It is strictly structured into classical Sargas.
Which combination of statements is correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, II, and III only

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241. Identify the incorrect statement regarding the structural form of Muktak Kavya.
(A) It allows for intense emotional concentration in a small space.
(B) It requires a continuous narrative framework spanning multiple verses.
(C) It does not require sequential reading.
(D) It often relies heavily on rhetoric and figurative language (Alankara).

242. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The study of modern regional authors highlights a significant rise in subaltern and marginalized voices.
Reason (R): Increased literacy, print culture, and democratic movements provided marginalized communities the platforms to articulate their identities and histories.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

243. Read the following statements and select the correct option:
Statement I: A Mahakavya must end in tragedy according to classical regional poetics.
Statement II: The traditional Mahakavya generally avoids a purely tragic ending, often concluding with the restoration of dharma or order.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

244. What characterizes the 'Sthai' in the structural writing of a song?
(A) It provides a detailed character backstory.
(B) It is the prose conclusion of the song.
(C) It is only sung once at the very end.

(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

185. A researcher notes that a specific poetic text revolves entirely around a hero's journey during a single brief exile, focusing intensely on his longing, without mentioning his earlier kingdom or later return.
This work is a:
(A) Mahakavya
(B) Muktak Kavya
(C) Khand Kavya
(D) Prose Narrative

186. Which of the following defines the 'Rasa' in the context of regional poetry?
(A) The primary aesthetic emotion or sentiment evoked in the reader/listener
(B) The structural division of chapters
(C) The specific musical instrument used during recitation
(D) The physical stage where poetry is performed

187. Identify the correct pair representing a poetic element and its definition.
(A) Alankara - The chapter division in an epic
(B) Sarga - The emotional flavor of a poem
(C) Rasa - The grammatical rules of prose
(D) Chhand - The rhythmic meter of a poem

188. Consider the following statements about Muktak Kavya:
I. It requires the poet to be concise.
II. Each verse is an independent entity.
III. It usually features a continuous plot.
IV. It is highly effective for didactic or devotional poetry.
Which of the statements form the correct combination?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, III, and IV only

189. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Medieval regional poets like Kabir and Tukaram favored the Muktak and Pad (song) forms.
Reason (R): These forms were easily memorized, set to music, and transmitted among the non-literate masses, making them ideal for the Bhakti movement.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

190. Read the following statements and select the correct option:
Statement I: The epic form (Mahakavya) allows for the exploration of multiple facets of life, society, and nature.
Statement II: Khand Kavya strictly avoids any focus on human emotions.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

191. In a tribal context, the introduction of a new song typically occurs during:
(A) Communal labor, rituals, or seasonal festivals
(B) A formal university lecture
(C) A corporate board meeting
(D) The signing of a legal document

192. Consider the following statements regarding the study of modern regional authors:
I. They often write in multiple genres including poetry, essays, and novels.
II. Their work frequently reflects linguistic sub-nationalism.
III. They are disconnected from their oral heritage.
IV. They use literature as a tool for social awakening.
V. They rely on print and digital dissemination.
Which combination of statements is correct?
(A) I, II, IV, and V only

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Direction : Please read the following source carefully.

In a recent linguistic and literary research project, scholars initiated a comprehensive study on the poetry of tribal and regional languages. The primary objective of this academic endeavor was to analyze the foundational structure and the diverse forms of writing that characterize this distinct literary domain. Researchers systematically examined the fundamental differences between the structured composition of a traditional song and the broader, often more complex, category of general poetry. By isolating specific regional linguistic frameworks, the case study revealed that the structural integrity of a song relies heavily on rhythmic patterns specifically designed for vocal delivery, whereas general poetry in these regional contexts encompasses a wider array of structural forms. The study emphasized that understanding the poetry of tribal and regional languages requires a meticulous evaluation of how these forms of writing are cultivated within their respective linguistic communities. Consequently, the research underscores the necessity of categorizing song and poetry not merely as thematic expressions but as distinct structural architectures. This structural approach allows academics to accurately map the intricate design of regional literature, providing a foundation for subsequent studies into more extended poetic formats and their specific organizational rules.

Based on the above source, attempt the following five questions.

251. What was the primary objective of the academic research project described in the passage?
(A) Translate ancient regional poetry into global languages
(B) Evaluate foundational structures in tribal poetry
(C) Determine the origins of traditional tribal songs
(D) Compare tribal poetry with modern international prose

252. According to the case study, what does the structural integrity of a traditional song heavily rely upon?
(A) Rhythmic patterns specifically designed for vocal delivery
(B) Extensive narrative sequences that tell a historical story
(C) Complex thematic paradigms disconnected from rhythm
(D) Unstructured and highly flexible regional prose formats

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253. How does general poetry differ from a traditional song in the context of regional languages, based on the text?
(A) General poetry relies exclusively on vocal delivery and rhythmic patterns
(B) General poetry strictly avoids any specific regional linguistic frameworks
(C) General poetry encompasses a wider array of distinct structural forms
(D) General poetry is less complex and features no structural architecture

254. The research underscores the necessity of categorizing song and poetry as what?
(A) Purely historical documentation methods
(B) Identical thematic and visual expressions
(C) Entirely unrelated linguistic anomalies
(D) Distinct structural architectures

255. What is the benefit of using a structural approach in mapping regional literature?
(A) It eliminates the need to understand specific linguistic communities
(B) It replaces all prior thematic analyses with numerical data sets
(C) It provides a foundation for studying extended poetic formats and rules
(D) It restricts academics from exploring broader general poetry categories

Direction : Please read the following source carefully.

An advanced academic symposium recently focused on examining the structure and form of writing of 'khand kavya' within the specific context of regional languages. In this scholarly investigation, 'khand kavya' is identified as a localized, segmented poetic form that focuses on a single significant event or a specific phase of a narrative, distinct from an all-encompassing narrative. The researchers conducted a detailed structural analysis to determine how regional poets construct a 'khand kavya' by maintaining strict narrative boundaries while employing specialized writing forms. The case study demonstrated that

269. What is utilized as the primary literary device in 'muktak kavya'?
(A) Progressive narrative development
(B) Large-scale epic storytelling
(C) Structural autonomy
(D) Cyclical thematic motifs

270. According to the academic panel, what is required when evaluating 'muktak kavya'?
(A) Analyzing the progressive narrative timeline of the work
(B) Analyzing the structural dependency of individual verses
(C) Analyzing the vast architectural blueprint of an epic
(D) Analyzing the internal cohesion of isolated stanzas

Direction : Please read the following source carefully.

A university research grant recently funded a specialized chronological study focused on ancient poets within the tradition of tribal and regional languages. The primary academic objective was to trace the early development and provide a systematic introduction of these foundational authors. Researchers conducted a rigorous structural review of the earliest available poetic compositions to understand how ancient poets established the initial forms of regional writing. The case study documented that the development of these early authors was intrinsically linked to the creation of rudimentary but highly effective linguistic structures that served as the bedrock for future poetic forms. By analyzing the structural characteristics of ancient texts, scholars were able to construct a detailed introduction of the authors, mapping their contributions to the evolution of regional poetry. The investigation revealed that the ancient poets primarily utilized rigid, formalized structures to ensure the preservation of their writing. This systematic introduction and structural analysis of ancient authors offer critical academic insights into the foundational stages of tribal and regional poetic development and their long-lasting linguistic influence.

Based on the above source, attempt the following five questions.

271. What was the primary academic objective of the university research grant study?
(A) Examine the influence of modern poets on global literature
(B) Compare tribal languages with contemporary prose structures
(C) Trace the development of ancient foundational authors
(D) Evaluate the rhythmic motifs of modern tribal singers

272. How did ancient poets establish the initial forms of regional writing?
(A) By creating flexible and individualized structural paradigms
(B) By creating rudimentary but effective linguistic structures
(C) By abandoning rudimentary linguistic structures completely
(D) By relying entirely on unstructured and isolated stanzas

273. What did scholars construct by analyzing the structural characteristics of ancient texts?
(A) A comprehensive list of modern regional authors
(B) A methodology for writing progressive epics
(C) A cyclical narrative framework for regional song
(D) A detailed introduction of ancient authors

274. What type of structures did ancient poets primarily utilize to ensure the preservation of their writing?
(A) Rigid, formalized structures
(B) Fragmented, modern structures
(C) Highly adaptable, informal structures
(D) Segmented, purely emotional structures

275. What do the structural analysis and introduction of ancient authors offer to academics?
(A) Proof that ancient poetic forms are irrelevant to development
(B) A method to separate regional dialects from tribal poetry
(C) Critical insights into foundational poetic development
(D) Evidence that modern poets initiated formalized structures

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262. How does the passage describe the structural characteristic of the Epic form in tribal poetry?
(A) A highly condensed and singular narrative segment
(B) A massive, multi-layered architectural structure
(C) An unstructured collection of various random verses
(D) A micro-structural framework lacking narrative depth

263. What does the form of writing an Epic necessitate to sustain long-form storytelling?
(A) Complete elimination of regional nuances
(B) Structural dependency on isolated stanzas
(C) Systematic arrangement of poetic verses
(D) Avoidance of any recurring rhythmic motifs

264. What serves to bind the vast narrative of tribal Epics together, according to scholars?
(A) Condensed narrative markers
(B) External thematic paradigms
(C) Lack of organizational rules
(D) Rhythmic motifs and themes

265. What must one deeply understand to effectively analyze a tribal Epic?
(A) Expansive organizational rules and writing techniques
(B) Short-form and highly segmented verse structures
(C) The exact geographic location of the tribal authors
(D) The global historical events unrelated to the specific poem

Direction : Please read the following source carefully.

During a specialized academic workshop on regional literature, scholars engaged in an in-depth study regarding the structure and form of writing of 'muktak kavya'. The workshop functioned as a focused case study to analyze how this specific poetic form operates independently of sequential narrative constraints. The researchers established that 'muktak kavya' is fundamentally defined by its self-contained structural architecture, where each individual stanza or verse holds complete meaning without relying on preceding or succeeding verses. The investigation highlighted that the form of writing for 'muktak kavya' in regional languages demands exceptional precision, as the poet must encapsulate a profound thought or emotion within a highly restricted structural framework. Unlike forms that require progressive narrative development, 'muktak kavya' utilizes structural autonomy as its primary literary device. The academic panel concluded that evaluating this poetic category requires analyzing the internal cohesion of isolated stanzas. By dissecting the unique organizational principles of 'muktak kavya', the study provided a comprehensive understanding of how regional poets utilize structural independence to maximize the impact of singular, disconnected poetic expressions.

Based on the above source, attempt the following five questions.

266. What is the fundamental defining characteristic of 'muktak kavya' according to the researchers?
(A) Its dependence on sequential narrative constraints
(B) Its self-contained structural architecture and meaning
(C) Its vast, multi-layered progressive narrative structure
(D) Its reliance on succeeding verses for comprehension

267. How does an individual stanza function within 'muktak kavya'?
(A) It relies entirely on the preceding stanza for context
(B) It holds meaning without relying on other verses
(C) It acts as a transition between major narrative phases
(D) It requires progressive narrative development to function

268. Why does the form of writing for 'muktak kavya' demand exceptional precision?
(A) Thoughts must be encapsulated in a restricted framework
(B) A profound thought must expand into a massive epic format
(C) The poet must link preceding and succeeding verses together
(D) The poet must avoid structural autonomy as a literary device

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the architecture of this poetic category requires a unique balance; it must possess enough structural depth to convey a complete emotional or narrative arc without expanding into a full-scale narrative framework. Scholars concluded that the form of writing in a 'khand kavya' utilizes condensed regional linguistic markers to achieve this precision. By analyzing various regional manuscripts, the study highlighted that the structural rules governing 'khand kavya' heavily influence how the poetry is composed and received. This academic focus provides crucial insights into the precise organizational techniques employed in regional poetic traditions.

Based on the above source, attempt the following five questions.

256. How does the passage define 'khand kavya' within regional languages?
(A) An all-encompassing narrative with multiple historical phases
(B) A segmented poetic form focused on a single narrative event
(C) A form of writing devoid of any distinct narrative or emotional arc
(D) A continuous prose structure lacking localized linguistic markers

257. What must regional poets maintain when constructing a 'khand kavya'?
(A) Unlimited narrative expansion
(B) A lack of organizational rules
(C) Global linguistic markers
(D) Strict narrative boundaries

258. What unique balance is required in the architecture of 'khand kavya'?
(A) It must possess structural depth for a complete arc without becoming a full narrative
(B) It must expand into a full-scale narrative while remaining structurally shallow
(C) It must prioritize unlimited themes over any specific emotional or narrative arc
(D) It must utilize complex international languages to convey condensed regional themes

259. According to scholars, what does the form of writing in a 'khand kavya' utilize to achieve structural precision?
(A) Broad and ambiguous prose markers
(B) Unregulated structural frameworks
(C) Condensed regional linguistic markers
(D) Extended global narrative techniques

260. What heavily influences how 'khand kavya' is composed and received?
(A) The structural rules governing the form
(B) The complete absence of structural rules
(C) The lack of any narrative limitations
(D) The thematic expansion into full narratives

Direction : Please read the following source carefully.

A prominent literary institute recently launched a comprehensive academic study analyzing the structure and form of writing of the Epic within the domain of tribal languages. This case study was meticulously designed to explore how large-scale, culturally significant narratives are structurally organized using specific tribal linguistic frameworks. The researchers documented that the Epic form in tribal poetry is characterized by a massive, multi-layered architectural structure that encompasses extensive narrative sequences, in stark contrast to shorter poetic forms. The investigation revealed that the form of writing an Epic necessitates a highly systematic arrangement of verses, designed to sustain long-form storytelling while preserving regional linguistic nuances. Scholars observed that the structural integrity of these tribal Epics relies on recurring rhythmic motifs and cyclical thematic structures, which serve to bind the vast narrative together. The study emphasized that analyzing the tribal Epic requires a deep understanding of its expansive organizational rules and writing techniques. By decoding the structural blueprint of the Epic, researchers successfully mapped the complex methodologies tribal authors use to construct enduring, large-scale poetic masterworks within their regional linguistic heritage.

Based on the above source, attempt the following five questions.

261. What is the primary focus of the academic study launched by the literary institute?
(A) The form of writing of short poetry
(B) The techniques of modern singers
(C) The translation of regional nuances
(D) The structure and form of the Epic

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comprehensive study detailing the development and introduction of medieval poets within the sphere of regional languages. This specialized research project served as a critical case study to examine how the structure and form of poetry evolved during the medieval transitional period. The scholars noted that the introduction of medieval authors reveals a significant structural shift in regional writing, moving away from the rigid frameworks of antiquity toward more complex, hybridized forms. The investigation highlighted that the development of medieval poets was characterized by the experimental integration of diverse linguistic elements, resulting in new structural paradigms for poetry. By analyzing specific medieval compositions, the researchers constructed a detailed introduction of these authors, emphasizing their role as structural innovators in regional literature. The case study demonstrated that studying medieval poets requires an understanding of how they manipulated the form of writing to accommodate shifting cultural paradigms. Ultimately, this academic analysis underscores the pivotal role medieval authors played in expanding the structural boundaries of tribal and regional poetry.

Based on the above source, attempt the following five questions.

276. What period of poetic development does the academic consortium's study focus on?
(A) The medieval transitional period
(B) The ancient foundational period
(C) The contemporary modern period
(D) The futuristic experimental period

277. What structural shift is revealed by the introduction of medieval authors?
(A) A move toward rigid frameworks of historical antiquity
(B) Shifting away from hybridized forms to simple structures
(C) A complete abandonment of all existing structural paradigms
(D) Shifting from rigid frameworks to hybridized forms

278. How is the development of medieval poets characterized in the study?
(A) Strict adherence to ancient rudimentary linguistic structures
(B) Experimental integration of diverse linguistic elements
(C) The complete rejection of any new structural paradigms
(D) Utilization of highly individualized modern fragmentation

279. How do researchers describe the role of medieval authors in regional literature?
(A) As mere preservers of ancient rigid frameworks
(B) As destroyers of all linguistic integrity
(C) As structural innovators
(D) As exclusively narrative historians

280. What pivotal role did medieval authors play according to the academic analysis?
(A) Condensing literature into strict ancient formal rules
(B) Eliminating complex paradigms from all regional writing
(C) Introducing structurally autonomous isolated stanzas only
(D) Expanding the structural boundaries of regional poetry

Direction : Please read the following source carefully.

A contemporary literary research institute conducted an extensive academic review focusing on the study of modern poets within tribal and regional languages. The core aim of this case study was to systematically analyze the development and present a formal introduction of these contemporary authors. The researchers observed that modern poets in these linguistic traditions have fundamentally altered the traditional structure and form of writing poetry. The study documented that the development of modern authors involves a conscious structural departure from conventional constraints, favoring flexible and highly individualized forms of writing. By providing a detailed introduction of these modern poets, the academic review highlighted how they utilize innovative structural techniques to address contemporary thematic paradigms while utilizing tribal and regional dialects. The investigation revealed that the structural framework employed by modern authors is characterized by its adaptability and deliberate fragmentation. This

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rigorous study of modern poets provides vital insights into the ongoing structural evolution of regional literature, demonstrating how contemporary authors continually redefine the form of writing within their respective linguistic heritages.

Based on the above source, attempt the following five questions.

281. What is the core aim of the extensive academic review on modern poets?
(A) Analyze development and introduce contemporary authors
(B) Strictly restore medieval poetic forms in modern literature
(C) Mandate ancient rigid frameworks for all new tribal writing
(D) Eliminate regional dialects from contemporary literary studies

282. How have modern poets fundamentally altered the writing of poetry?
(A) Returning entirely to structural rigidity of ancient texts
(B) Departing from constraints in favor of flexible forms
(C) Standardizing a single and inflexible narrative format
(D) Completely removing emotional themes from all their works

283. What type of forms of writing do modern authors favor, according to the text?
(A) Massive, cyclically structured narrative epics
(B) Flexible and highly individualized forms
(C) Highly rigid and standardized archaic forms
(D) Purely vocal compositions devoid of writing

284. What characteristics define the structural framework employed by modern authors?
(A) Adaptability and deliberate fragmentation
(B) Strict rhythmic motifs and thematic repetition
(C) Macro-structural continuity and massive scale
(D) Self-contained stanza isolation solely

285. What does the rigorous study of modern poets demonstrate about regional literature?
(A) Regional literature reached its structural peak in antiquity
(B) Modern tribal dialects are unsuitable for complex themes
(C) Contemporary authors continually redefine writing forms
(D) It highlights the impossibility of structural evolution

Direction : Please read the following source carefully.

A specialized field-based academic inquiry recently centered its focus on the precise introduction of song and singers within the framework of tribal and regional languages. This targeted case study aimed to analyze the structural relationship between the composed form of the song and the specific techniques employed by the singers. Researchers meticulously documented that the introduction of a song in these regions is entirely dependent on the structural vocal capabilities of the singers who perform them. The investigation revealed that singers utilize specialized rhythmic structures to effectively deliver the prescribed form of writing found in the song. By analyzing the interaction between the composition and the performer, scholars noted that a formal introduction of singers is necessary to understand how regional poetry transforms into auditory expression. The study emphasized that the singers act as the primary structural conduit for the song, shaping its rhythmic delivery and preserving its linguistic integrity. This academic focus validates the necessity of studying both the song's written structure and the singers' performance methodologies in regional traditions.

Based on the above source, attempt the following five questions.

286. What did the targeted case study regarding song and singers aim to analyze?
(A) Distribution of ancient manuscripts in tribal lands
(B) Transition from vocal performances to written prose
(C) Thematic similarities between songs and modern poetry
(D) The link between song form and singer techniques

287. Upon what does the introduction of a song in these regions entirely depend?

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(A) The length of the prescribed written tribal narrative
(B) The complete absence of any specific rhythmic structure
(C) The structural vocal capabilities of the singers
(D) Fragmented linguistic characteristics of modern writing

288. According to the investigation, what do singers utilize to deliver a song's prescribed form of writing?
(A) Unstructured, individualized fragmentation techniques
(B) Specialized rhythmic structures
(C) Written progressive narratives without auditory elements
(D) Massive, multi-layered architectural epic structures

289. Why is a formal introduction of singers deemed necessary by scholars?
(A) Proving singers operate independently of written structure
(B) Eliminating the need for studying compositional methods
(C) Showing that auditory expression has no linguistic value
(D) Understanding how poetry becomes auditory expression

290. In what capacity do singers act within the framework of a regional song?
(A) As the primary structural conduit for the song
(B) As mere recorders of historical and political data
(C) As creators of structural autonomy in poetry
(D) As opponents of all rhythmic vocal structures

Direction : Please read the following source carefully.

In a rigorous academic comparative analysis, literary researchers investigated the contrasting structures of the Epic and 'khand kavya' within the specific domain of regional languages. This scholarly case study was designed to evaluate how the form of writing differs categorically between these two distinct poetic structures. The scholars documented that while the Epic employs a vast, macro-structural framework designed to encompass multiple expansive narratives, the 'khand kavya' utilizes a micro-structural approach focused exclusively on a single, isolated narrative segment. The investigation revealed that the form of writing in an Epic demands intricate organizational rules to sustain prolonged thematic continuity, whereas 'khand kavya' relies on rapid structural condensation to deliver its focused message. By systematically comparing these forms, the researchers highlighted the precise architectural variations that authors must navigate. The study concluded that understanding regional poetry requires the ability to distinguish between the massive structural undertaking of an Epic and the sharply delineated boundaries of a 'khand kavya'. This analysis provides a fundamental academic framework for categorizing regional writing forms based on structural magnitude.

Based on the above source, attempt the following five questions.

291. What two poetic structures were compared in the rigorous academic analysis?
(A) Muktak kavya and ancient formalized structures
(B) Traditional song and contemporary poetry
(C) The Epic and khand kavya
(D) Modern fragmentation and ancient epics

292. How does the passage describe the framework employed by the Epic?
(A) A macro-framework encompassing expansive narratives
(B) A micro-structural approach focused on isolated segments
(C) A structurally autonomous collection of independent stanzas
(D) A rhythmically condensed framework designed for rapid singing

293. What structural approach does 'khand kavya' utilize according to the comparative analysis?
(A) Macro-structural approach encompassing prolonged continuity
(B) A flexible framework favoring individualized fragmentation
(C) A cyclically bound framework devoid of internal boundaries
(D) Micro-structural focus on single narrative

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segments

294. What does the form of writing in 'khand kavya' rely upon to deliver its focused message?
(A) Prolonged thematic continuity
(B) Rapid structural condensation
(C) Multiple expansive narratives
(D) Intricate macro-organizational rules

295. The academic framework provided by this analysis categorizes regional writing forms based on what?
(A) Chronological development
(B) Vocal capabilities
(C) Structural magnitude
(D) Thematic origins

Direction : Please read the following source carefully.

A comprehensive academic retrospective recently investigated the continuous structural evolution of tribal and regional poetry through a comparative study of ancient, medieval, and modern poets. The objective of this extensive case study was to document the chronological development and provide a synthesized introduction of authors across these three distinct temporal phases. The researchers analyzed how the structure and form of writing transitioned from the highly formalized and rigid frameworks established by ancient poets to the hybridized, transitional structures introduced by medieval authors. Furthermore, the study examined how modern poets eventually dismantled these historical frameworks in favor of structurally adaptable and individualized forms of writing. By tracing the introduction of authors across these eras, the academic review demonstrated that the development of regional poetry is a continuous process of structural reinvention. The investigation concluded that the shift from ancient rigidity to modern flexibility is central to understanding the literary trajectory of tribal languages. This comprehensive study highlights the intricate structural continuum that links ancient, medieval, and modern authors within regional poetic traditions.

Based on the above source, attempt the following five questions.

296. What was the main objective of the comprehensive academic retrospective?
(A) Prove that modern poets are superior to ancient ones
(B) Classify literature based on vocal rhythmic expressions
(C) Demonstrate the irrelevance of medieval poets in history
(D) Document development across three temporal phases

297. According to the text, what characterized the structural frameworks established by ancient poets?
(A) Highly formalized and rigid structures
(B) Structurally adaptable and individualized designs
(C) Hybridized and transitional methodologies
(D) Deliberate fragmentation and independence

298. How are the poetic structures introduced by medieval authors described in the passage?
(A) As strictly formal and rigidly ancient
(B) As hybridized and transitional
(C) As completely fragmented and modernized
(D) As purely micro-structural segments

299. What did modern poets do regarding historical structural frameworks according to the study?
(A) They preserved and strictly enforced them
(B) They dismantled them in favor of adaptable forms
(C) They hybridized them into transitional forms
(D) They ignored them to focus entirely on tribal songs

300. The investigation concluded that understanding the literary trajectory of tribal languages relies on recognizing what shift?
(A) The shift from ancient rigidity to modern flexibility
(B) The shift from vocal delivery to written epic macro-structures
(C) The shift from independent muktak kavya to condensed khand kavya
(D) The shift from fragmented individuality to rigid formalism

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ANSWERS

1. (B) A verse or stanza that is entirely independent and complete in its meaning
Muktak Kavya refers to a poetic form where each individual verse or stanza functions as a self-contained unit. Unlike narrative poems that require a sequence of events to convey a full message, this form encapsulates a complete emotion, thought, or philosophical observation within a single stanza, maintaining semantic independence from the surrounding text in a collection.

2. (A) It focuses on a single prominent episode or aspect of the protagonist's life.
Khand Kavya is a form of narrative poetry that distinguishes itself by focusing on a specific segment or a singular significant episode of a protagonist's journey. While it maintains a continuous storyline, it deliberately avoids the comprehensive biographical scope seen in epics, allowing the poet to explore a particular emotional or historical moment with intense detail.

3. (A) Both A and R are true and R is the correct explanation of A.
Tribal poetry is predominantly preserved through oral traditions because most indigenous languages historically lacked formal written scripts. Consequently, cultural knowledge, ancestral myths, and historical narratives were transmitted across generations through communal singing, recitation, and performance. This oral medium acted as the primary vehicle for cultural preservation in the absence of written manuscripts or formal libraries.

4. (D) Statement I is incorrect but Statement II is correct
Ancient tribal songs were never intended for mere individual aesthetic pleasure but served vital communal, ritualistic, and functional roles in society. Meanwhile, medieval regional poetry successfully integrated diverse local dialects with classical poetic meters derived from Sanskrit. This synthesis allowed poets to reach broader audiences while maintaining the structural elegance and rhythmic sophistication required by traditional literary standards.

5. (C) Restriction of the narrative to a single day's events
An Indian Mahakavya is characterized by its grand and expansive scale, traditionally spanning many years or even generations of a hero's life. It requires the division of text into multiple cantos and detailed descriptions of nature and cities. Therefore, limiting the entire narrative to the events of a single day would contradict the fundamental requirement of comprehensive scope.

6. (B) I, II, and IV only
Traditional regional songs are structured with specific lyrical and rhythmic components that facilitate performance and memorization.
   (1) The refrain or Sthai acts as the foundational melodic anchor.
   (2) The Antara provides stanzas that develop the song's theme.
   (3) Rhythmic integration ensures the language aligns perfectly with musical cycles.

7. (D) Geet prioritizes musical rhythm and performative elements, while Kavya focuses on literary metrics and semantics.
While both forms share emotional depth, they differ in their primary functional focus within regional literature. A song is inherently designed for musical performance, emphasizing melodic rhythm and oral delivery. In contrast, formal poetry often prioritizes literary metrics, complex semantic layers, and standardized grammatical structures, making it suitable for both silent scholarly reading and rhythmic recitation.

8. (A) Muktak Kavya - Interdependent and sequential stanzas
In regional poetics, Muktak Kavya is explicitly defined by the independence of its verses rather than sequential narrative links. Each stanza is semantically complete and does not rely on the preceding or following text to convey its full meaning. This distinguishes it from

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Prabandha forms like epics, where stanzas are woven together to create a continuous and interdependent storyline.

9. (A) P-2, Q-3, R-4, S-1
Traditional Indian poetics uses specific terms to define literary structures and roles.
(1) A Sarga represents a major chapter division within an epic poem.
(2) The Sthai is the recurring refrain found in lyrical songs.
(3) A Doha is a self-contained two-line verse.
(4) The Nayaka is the central protagonist.

10. (A) Khand Kavya
When a poetic work focuses exclusively on a specific, isolated period of a protagonist's life, such as a traumatic youth event, it is classified as a Khand Kavya. Unlike an epic that chronicles a hero's entire journey from birth to death, this form provides a concentrated narrative experience that explores one significant facet or episode with great intensity.

11. (D) The emergence of courts where poets recited independent verses for immediate patronage and appraisal.
The rise of regional court cultures in medieval India encouraged poets to compose short, impactful verses known as Muktaks. These independent stanzas were ideal for immediate recitation and appraisal by royal patrons who appreciated wit and emotional depth in concise formats. This setting shifted focus away from massive, long-term epic projects toward more accessible and instantly rewarding poetic expressions.

12. (A) III, II, IV, I
The evolution of regional literature follows a progression from communal oral roots to individualized modern print.
(1) Pre-historic oral tribal chants.
(2) Bhakti-era devotional songs in local dialects.
(3) Patronage of courtly regional epics.
(4) Rise of modern printed regional poetry.

13. (C) A is true but R is false.
Medieval regional poets significantly transformed the literary landscape by translating Sanskrit epics into vernacular languages. However, they did not strictly adhere to original Sanskrit meters or avoid local elements. Instead, they creatively adapted these stories by incorporating regional dialects, folk metaphors, and localized cultural nuances, making the ancient narratives more relatable and accessible to the common masses.

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14. (D) A community historian, ritual specialist, and transmitter of cultural memory
Traditional tribal singers occupy a central role within their communities, serving as much more than mere entertainers. They act as vital custodians of oral history, preserving ancestral myths and social values through their songs. Furthermore, their performances are often essential components of religious rituals and communal ceremonies, ensuring that cultural memory is successfully transmitted to subsequent generations in a meaningful way.

15. (A) I, II, III, and V only
The study of ancient regional poets reveals that their life stories are often blended with legends while their works primarily circulated through oral transmission. These poets frequently addressed local deities and fulfilled essential communal or religious functions. Contrary to modern expectations, they did not avoid social hierarchies; rather, their compositions often reflected the prevailing social structures and complexities of their time.

16. (C) Statement I is correct but Statement II is incorrect
Modern tribal poets have adapted their traditional craft to address contemporary challenges such as identity assertion and environmental protection. This is a significant evolution because ancient tribal poetry was inherently rich in nature-centric references. Traditional verses were deeply rooted in the natural world, as tribal communities maintained a symbiotic relationship with their environment, which was reflected in their ritualistic and agricultural songs.

17. (B) Muktak Kavya
Muktak Kavya is the specific term used to describe a poetic stanza that is emotionally and semantically complete on its own. This form is common in regional literature because it allows for spontaneous expression without the structural requirements of a larger narrative plot. Each verse stands as an independent entity, capturing

a single thought or emotion with immediate clarity and aesthetic impact.

18. (A) Epic (Mahakavya) - Must contain at least eight sargas
Traditional Indian poetics defines a Mahakavya by its grand scale and specific structural requirements, including a division into at least eight sargas or cantos. Each canto should ideally utilize a single meter, with a change occurring at the end. This structure supports the expansive narrative required to depict the diverse aspects of a noble hero's life and the various goals of human existence.

19. (A) P-2, Q-3, R-1, S-4
Regional literature is shaped by various roles that fulfill different cultural and social functions.
Functional Classifications:
1. Bards maintained genealogies and sang heroic praise.
2. Epic poets structured massive religious and social narratives.
3. Shamanic singers focused on ritual healing and ancestors.
4. Modern poets address contemporary political alienation and personal identity.

20. (D) The introduction of the printing press and the subsequent rise of prose.
The transition from medieval to modern regional poetry was primarily driven by the technological advent of the printing press. This invention revolutionized how literature was produced and consumed, shifting the focus from oral recitation and aural reception to silent, individual reading. Consequently, traditional rhythmic structures were often adapted or replaced by prose and free verse to accommodate new literary tastes.

21. (C) They prioritize individual authorship and intellectual property rights.
Tribal songs are fundamentally characterized by their communal nature rather than individual authorship. They are typically viewed as collective intellectual property, evolving over generations through communal participation and oral transmission. These songs are deeply integrated with the tribe's seasonal cycles, agricultural labor, and traditional dance forms, featuring a flexible structure that allows for spontaneous improvisation during group performances.

22. (B) I, III, and IV only
Khand Kavya is a subset of Prabandha Kavya because it maintains a continuous, well-knit storyline, even if that story is limited to a single phase of the hero's life. Kalidasa's Meghaduta is frequently cited as the classic benchmark for this form. It differs from Muktak Kavya, which lacks a narrative link, by ensuring that its stanzas are chronologically and logically connected.

23. (D) Both A and R are false.
Muktak Kavya is defined by the absolute semantic independence of its stanzas, meaning a reader can fully understand a specific verse without any knowledge of the preceding or following lines. There is no internal narrative dependency or overarching plot requirement. Consequently, both the claim of dependency and the definition of narrative linkage for this poetic form are entirely inaccurate and factually wrong.

24. (A) Vernacularization and regional adaptation of classical norms
The replacement of the classical Sanskrit 'Dhirodatta' hero with a local folk deity in regional epics is a prime example of vernacularization. This process involves adapting high literary norms to suit local cultural sensibilities and religious practices. By integrating familiar folk figures into the epic structure, regional poets made the narrative form more relevant and emotionally resonant for their specific linguistic communities.

25. (C) The alienation of industrial urban life
Ancient tribal poetry is characterized by themes that reflect the community's symbiotic relationship with nature and their collective history. These include myths about the world's creation, the heroic deeds of ancestors, and prayers for agricultural success. Themes concerning the alienation of industrial urban life are exclusively modern and emerged only after the shift toward urbanization and the rise of contemporary regional literature.

26. (C) Statement I is correct but Statement II is incorrect
The structural form of a Geet is inherently defined by its musicality, making it a performative art meant to be sung. However, it is incorrect to say that modern regional poetry never adopts this

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specific fragment or episode of a story, it avoids the sprawling world-building and extensive tangential descriptions that characterize larger epics. This structural limitation allows the reader to focus on a singular narrative thread, leading to a faster reading experience.

61. (D) Statement I is incorrect but Statement II is correct
In tribal contexts, singing is rarely a detached professional activity; instead, it is a collective practice integrated into the fabric of daily life. Community members participate in singing during agricultural labor, religious rituals, and social festivals. This communal participation ensures that poetry and music remain functional and accessible to all members of the tribe, reinforcing social bonds and shared cultural values.

62. (D) Epic (Mahakavya)
A Mahakavya is defined as a long narrative poem that celebrates the heroic deeds of legendary figures using an elevated literary style. It is characterized by its grand scale, multi-canto structure, and the inclusion of diverse descriptions ranging from natural landscapes to complex human emotions. This form serves as a monumental record of a culture's mythological, historical, and ethical values.

63. (A) Its brevity and self-contained nature align well with modern shrinking attention spans and quick communication.
Muktak Kavya has persisted into the modern era largely because its concise structure fits the needs of contemporary society. The brevity of independent verses allows poets to communicate sharp, memorable thoughts quickly, which aligns with modern communication habits and shrinking attention spans. Its self-contained nature makes it ideal for digital sharing and delivering impactful messages without requiring a lengthy narrative investment.

64. (A) II, III, I, IV
The development of poetic authorship in regional languages progressed from communal roots to modern legal frameworks.
(1) Anonymous communal composition in the ancient era.
(2) Attribution of works to patrons or deities in the medieval period.
(3) Individual identity assertion during the modern era.
(4) Establishment of standardized copyright and intellectual property in contemporary times.

65. (A) P-4, Q-2, R-1, S-3
Poet categories in regional literature are defined by their primary thematic focuses across different eras.
(1) Ancient tribal bards focused on origin myths and nature.
(2) Medieval Bhakti poets emphasized mystical devotion and social equality.
(3) Medieval court poets specialized in ornate panegyrics.
(4) Modern poets address identity and realism.

66. (A) Historically, tribal languages were oral; written forms and scripts (like Ol Chiki for Santali) were adopted or invented later.
The history of tribal languages is primarily oral, with literary traditions preserved through communal memory and performance. Formal writing systems and specific scripts, such as Ol Chiki for the Santali language, were typically developed much later or adapted from other languages. Despite the historical absence of writing, these languages possess rich poetic structures that utilize sophisticated metaphors and rhythmic patterns.

67. (C) I, II, and IV only
A traditional Mahakavya must feature a plot drawn from history or well-known narrative and evoke sentiments like love, heroism, or peace. It also requires extensive descriptions of natural elements like mountains and seasons. However, there is no rule stating it must end in tragedy; in fact, many classical epics conclude with the triumph of the hero and the restoration of order.

68. (A) Both A and R are true and R is the correct explanation of A.
Traditional Khand Kavya does not require the extensive world-building found in a Mahakavya because its structural focus is deliberately limited. By concentrating on a single narrative thread or a specific emotional landscape, the poet can bypass the sprawling descriptions of cities and generations. This allows for a more focused and

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and using vernacular languages to challenge the exclusivity of Sanskrit. Their works were instrumental in standardizing regional dialects and making spiritual knowledge accessible. However, they did not exclusively write secular epics; in fact, the vast majority of their literary output was deeply rooted in religious, devotional, and mystical traditions.

36. (C) Statement I is correct but Statement II is incorrect
The introduction of the printing press significantly altered regional literature by ending the era when oral transmission was the only medium available. However, it is false to claim that modern poets completely rejected older forms like Khand Kavya. While prose became more dominant, many modern regional authors continued to experiment with and adapt traditional poetic structures to suit contemporary themes and artistic expressions.

37. (C) Integration with communal rituals and daily labor
Tribal poetry is essentially characterized by its deep integration with the community's daily life and religious rituals. Unlike classical literature, which may follow strict grammatical treatises or be limited to courtly settings, tribal verses are functional and performative. They are sung during agricultural activities, seasonal festivals, and rites of passage, serving as a collective expression of the community's identity and beliefs.

38. (B) It caused a shift from rigid epic structures to accessible, lyrical Muktak and Pad (song) forms.
The Bhakti movement fundamentally transformed regional poetry by making it more accessible and emotionally direct. By moving away from the rigid, multi-canto structures of classical Sanskrit epics, poet-saints adopted shorter, more flexible forms like the Muktak and Pad. These lyrical formats were easily sung and memorized, allowing spiritual and social messages to spread rapidly among the common people in their native dialects.

39. (A) P-4, Q-3, R-2, S-1
Regional literature utilizes various poetic forms, each with unique structural features.

(1) Mahakavya is a grand-scale, comprehensive multi-canto narrative.
(2) Muktak Kavya consists of independent, non-sequential verses.
(3) A Geet features a rhythmic refrain and verse structure for singing.
(4) Khand Kavya focuses on a partial narrative or specific life episode.

40. (A) They act as custodians of traditional knowledge, myth, and community history.
In tribal communities, singers occupy a position of significant social responsibility rather than being mere entertainers. They serve as the primary repositories of the tribe's oral history, cultural values, and ancestral myths. Through their performances during rituals and festivals, they ensure the preservation and transmission of collective knowledge, maintaining the community's spiritual and cultural continuity across successive generations.

41. (C) Muktak Kavya
Muktak Kavya is explicitly defined by the structural independence of its verses. In this form, there is no overarching thematic link or narrative continuity between consecutive stanzas. Each stanza is semantically complete and stands on its own as a finished work of art. This distinguishes it from Prabandha Kavya, where stanzas are woven together to form a well-knit and continuous story.

42. (A) I, II, and IV only
Ancient regional poets often remain anonymous because their works were part of a collective oral tradition. They frequently attributed their compositions to deities or legendary figures and used their poetry to reflect the socio-linguistic realities of their communities. Since they lived before the modern era, they did not have access to printing technologies or participate in the international literary award systems.

43. (A) Both A and R are true and R is the correct explanation of A.
Tribal songs frequently utilize high repetition and rhythmic chanting as a structural necessity for oral transmission. In cultures without writing, repetition serves as a vital mnemonic device that aids in the memorization of long verses. Furthermore, these rhythmic patterns facilitate

communal participation, allowing large groups of people to synchronize their movements during traditional dances and spiritual rituals.

44. (C) Statement I is correct but Statement II is incorrect
A Khand Kavya is indeed a more focused narrative poem that maintains continuity similar to a Mahakavya but on a smaller scale. However, it is incorrect to claim that a Muktak Kavya must have at least ten stanzas to convey meaning. The defining feature of the Muktak form is that it is semantically self-sufficient within a single verse or stanza.

45. (C) X: Mahakavya, Y: Muktak Kavya
Form X represents the Mahakavya, which requires an expansive canvas to depict various rasas, detailed nature descriptions, and a comprehensive life journey. Form Y represents the Muktak Kavya, which focuses on delivering a complete aesthetic or intellectual experience within a single, self-contained stanza. This contrast highlights the difference between grand narrative totality and concentrated, independent poetic expression in regional literature.

46. (D) They completely ignore the socio-political realities of their time to focus on ancient myths.
Modern regional poets are characterized by their deep engagement with contemporary socio-political issues, including themes of social justice and marginalization. While they may occasionally reinterpret ancient myths, they do not ignore current realities. Instead, they experiment with modern structures like free verse and prose-poetry to translate complex tribal and folk experiences into the mainstream, addressing the struggles of the modern world.

47. (A) It is a structural division or canto within a Prabandha Kavya.
In Indian poetics, a Sarga is the standard term used to denote a major structural division or canto within narrative poetry, specifically in Prabandha Kavya forms like Mahakavya. Each Sarga typically covers a specific event or phase of the story and often concludes with a change in poetic meter, signaling a transition in the narrative's mood or thematic focus.

48. (A) P-3, Q-4, R-1, S-2
Literary analysis of regional poetry involves understanding core concepts and descriptions.
(1) Oral tradition refers to the transmission of poetry via voice.
(2) Sthai is the recurring chorus or refrain line.
(3) Dhirodatta describes the noble and righteous epic hero.
(4) Shringara represents the primary emotion of love and beauty.

49. (A) II, III, IV, I
The historical development of regional poetry follows a logical sequence from oral beginnings to modern consciousness.
(1) Dominance of oral tribal cosmogonic myths.
(2) Rise of Bhakti-oriented Muktak and Pad compositions.
(3) Patronage of stylized court poetry.
(4) Emergence of socially conscious modern poetry.
This progression reflects changing social structures and media over centuries.

50. (A) Fixation of the text, reducing improvisational flexibility
When tribal poetry transitions from an oral to a written tradition, the most significant change is the permanent fixation of the text. In oral cultures, singers often improvise or adapt verses during performance to suit the immediate context or audience. Writing formalizes these compositions, preserving them for history but simultaneously stripping away the dynamic flexibility and spontaneous creativity inherent in performance.

51. (C) I, III, and IV only
Regional epics are instrumental in consolidating regional identity and frequently elevate historical figures to mythological status using the multi-canto sarga structure. Contrary to being strictly secular, these works are often deeply infused with religious and spiritual elements, reflecting the local community's beliefs. They serve as foundational texts that blend history, myth, and geography to define the unique cultural heritage of a region.

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52. (A) Both A and R are true and R is the correct explanation of A.
Muktak Kavya was highly favored by medieval traveling bards and Bhakti saints because of its immense practicality. The independent and concise nature of these verses made them easy to memorize and recite while traveling between communities. This structural brevity allowed saints to communicate profound philosophical and spiritual ideas quickly and effectively to the masses, regardless of their literacy levels.

53. (D) Statement I is incorrect but Statement II is correct
Ancient regional poets typically thrived within communal settings or under the patronage of local chieftains, rather than being supported by formal academic institutions. In contrast, medieval regional poets were heavily dependent on the support of royal courts or religious establishments for their survival and the preservation of their works. This patronage shaped the themes and dissemination of their poetic compositions.

54. (B) Mukhda/Sthai - The primary catchphrase or refrain of a song
In the structural writing of a song, the Sthai or Mukhda serves as the recurring refrain that encapsulates the core melodic and thematic essence. It acts as the anchor to which the singer returns after each Antara, which is a subsequent stanza that develops the theme. This structural repetition is vital for creating a memorable and rhythmic experience for the audience.

55. (D) It replaces ritualistic cosmogony with contemporary ecological and socio-political critique.
A modern tribal poem about deforestation represents a significant thematic shift by moving away from traditional ritualistic myths about the world's origin. Instead of focusing on ancient cosmogony, the poet engages with the immediate socio-political and ecological crises facing the community today. This evolution allows tribal literature to remain a relevant and powerful tool for contemporary identity assertion and social commentary.

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56. (A) It marginalizes the fluid, oral, and performative aspects unique to tribal aesthetics.
Applying rigid classical Mahakavya frameworks to tribal narrative poetry is problematic because it often fails to account for the unique characteristics of oral traditions. Tribal aesthetics prioritize fluidity, spontaneous improvisation, and performative elements that do not fit into strict classical categories. Such an evaluation can lead to the marginalization of these vital aspects, reducing complex communal expressions to mere text.

57. (A) P-2, Q-3, R-1, S-4
Different poetic forms are associated with specific classic examples or structural equivalents.
(1) Ramcharitmanas is a premier example of a Mahakavya.
(2) Meghaduta is the classic benchmark for Khand Kavya.
(3) The Dohas of Kabir represent the Muktak Kavya form.
(4) Sohrai harvest chants are typical tribal folk songs.

58. (A) It lacks any emotional or lyrical quality, focusing purely on logic.
The claim that a song lacks emotional or lyrical quality is incorrect, as these are the very elements that define the genre. In regional literature, a song is specifically designed to be set to music and rhythm, typically consisting of a Sthai and multiple Antaras. Its primary purpose is to evoke deep emotional resonance and reflect the local cultural ethos through melody.

59. (D) I, III, and V only
Modern regional authors are characterized by their formal education and use of print and digital media for widespread dissemination. They frequently experiment with poetic forms, often breaking away from traditional meters to express contemporary thoughts. Unlike medieval poets, they are not restricted to writing for royal courts and are deeply involved in various social and political movements of their time.

60. (A) Both A and R are true and R is the correct explanation of A.
Khand Kavya is generally easier to read and comprehend than a Mahakavya because of its restricted narrative focus. By dealing only with a

form. While free verse is highly popular in the modern era, many contemporary poets continue to utilize the lyrical song format to express their thoughts and social critiques.

27. (D) The Bhakti movement emphasized direct, emotional, and accessible communication with the masses through singing.
During the medieval period, the Bhakti movement revolutionized regional literature by prioritizing emotional connection over rigid scholarly structures. Poet-saints favored short lyrical songs and padas because they were accessible to the non-literate masses and could be easily performed in communal settings. This shift allowed for the direct dissemination of devotional and social messages through the powerful medium of music and rhythm.

28. (B) Poetry with a well-knit, continuous narrative structure
Prabandha Kavya refers to a category of poetry where the stanzas are interconnected by a continuous and logical narrative thread. In this form, the meaning of each verse contributes to the overall progression of a story, making the sequence of stanzas vital for understanding the work. This category encompasses both the massive scale of Mahakavya and the focused narrative of Khand Kavya.

29. (A) P-3, Q-2, R-1, S-4
The development of regional literature involves different creators and historical contexts.
(1) Court bards focused on late medieval patronage and heroic praise.
(2) Bhakti saints led the early medieval transition to vernacular dialects.
(3) Tribal singers maintained a continuous ancient oral tradition.
(4) Print-era poets established modern standardized regional literature.

30. (D) Khand Kavya portrays a fragment of life, while Mahakavya portrays life in its totality.
The fundamental structural difference between these two forms lies in their thematic scope. A Mahakavya is an expansive epic that aims to capture the entirety of a protagonist's life and the various dimensions of human existence. Conversely, a Khand Kavya focuses intensely on a singular fragment or significant episode, providing a deep but limited perspective on the narrative's emotional landscape.

31. (B) II, III, I, IV
A traditional performance of a regional song typically follows a logical melodic and rhythmic progression. It often begins with an Alap to set the mood, followed by the Sthai or the primary refrain. The performer then moves through the Antaras, which are the subsequent stanzas, before concluding with a final cadence or Tihai that marks the end of the musical cycle.

32. (B) Muktak Kavya - Poetry with a continuous storyline
Muktak Kavya is incorrectly paired because it is explicitly defined by the absence of a continuous storyline. Unlike Prabandha Kavya, which includes both Mahakavya and Khand Kavya, Muktak consists of independent verses that are semantically complete on their own. Each stanza functions as a standalone unit, capturing an isolated emotion or thought without being part of an overarching narrative sequence or plot.

33. (A) Both A and R are true and R is the correct explanation of A.
Modern regional poets frequently utilize the Muktak form because its concise and self-contained structure is ideal for delivering sharp social critiques. Since each verse stands independently, it allows for the expression of impactful, epigrammatic messages that resonate quickly with the audience. This brevity and focus make it a powerful tool for addressing contemporary issues in a direct and memorable manner.

34. (A) Khand Kavya
Structurally, this work is classified as a Khand Kavya because it focuses intensely on a specific, isolated period of a character's life rather than their entire biography. By narrowing the scope to a particular struggle or event, the poet can explore the emotional depth and narrative tension of that moment while maintaining a continuous storyline, which is the defining feature of this form.

35. (C) I, II, and IV only
Medieval regional authors played a transformative role by emerging from marginalized backgrounds

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intense exploration of the chosen theme within a shorter narrative framework.

69. (C) Statement I is correct but Statement II is incorrect
Modern regional poets were significantly influenced by Western literary forms as a result of colonial education. However, it is false to say that medieval poets were uninfluenced by pan-Indian movements. In reality, the medieval period was marked by the widespread impact of the Bhakti and Sufi movements, which crossed regional boundaries and fundamentally shaped the themes and styles of poets.

70. (B) Muktak Kavya
A researcher studying two-line verses that deliver complete, independent moral or philosophical thoughts is analyzing Muktak Kavya. This form is characterized by the structural and semantic autonomy of each stanza, meaning that the context of previous or subsequent verses is unnecessary for understanding. Such pithy couplets are common in regional literature for conveying wisdom and sharp observations succinctly.

71. (D) Sthai - The verses in a song that change with every stanza
The pair involving the Sthai is incorrect because the Sthai refers to the recurring refrain or anchor line of a song that stays the same throughout the performance. In contrast, the verses that change and develop the theme with every stanza are known as the Antaras. Understanding this structural distinction is essential for analyzing the lyrical composition and musical flow of regional songs.

72. (A) They acted as intermediaries between the physical and spiritual worlds through ritualistic songs.
Ancient tribal singers were highly revered because their roles extended beyond musical performance into the spiritual realm. They were seen as vital intermediaries who could communicate with deities and ancestral spirits through specific ritualistic songs. By performing these verses, they ensured the community's spiritual well-being, success in harvests, and protection from harm, making them essential figures in tribal social life.

73. (A) P-4, Q-3, R-1, S-2
Musical and poetic concepts in regional literature have specific definitions and roles.
(1) Rhythm or Taal refers to the rhythmic cycle in music.
(2) Melody or Raga is the melodic framework.
(3) Canto or Sarga is the structural division of an epic.
(4) Refrain or Mukhda is the recurring opening line of a song.

74. (I), (II), and (IV) only
Regional poetry began transitioning to written forms in the medieval period, a process accelerated by the popular Bhakti movement. Today, modern regional poetry often focuses on themes of linguistic identity and social change. Contrary to some assumptions, regional languages frequently borrowed extensive vocabulary from Sanskrit, enriching their literary expression while developing their own unique grammatical and structural identities over time.

75. (A) Both A and R are true and R is the correct explanation of A.
Tribal literature is traditionally considered collective intellectual property because it lacks an individual author in the modern sense. These songs and poems are composed, refined, and transmitted communally over many generations through oral performance. Because they are the result of collective effort and shared cultural experience, the community as a whole acts as the owner and custodian of these works.

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76. (D) Statement I is incorrect but Statement II is correct
Epic poetry is actually characterized by its grand scale and focus on heroic or mythological narratives, rather than everyday brevity. Meanwhile, Muktak Kavya is a form that perfectly allows poets to express varied and unconnected thoughts within a single compilation. Since each verse in a Muktak collection is independent, the poet has the freedom to explore diverse themes without maintaining narrative continuity.

77. (C) It must have lyrical qualities suitable for musical composition.
A fundamental structural requirement for writing a traditional Song (Geet) is that it must possess inherent lyrical and rhythmic qualities.

This musicality, known as Geyata, ensures that the text can be effectively set to melody and performed. Unlike formal narrative poetry, a song prioritizes emotional resonance and singability, typically featuring a refrain and stanzas that follow a rhythmic cycle.

78. (D) It focuses intensely on a single aspect, episode, or emotion within a narrative.
Khand Kavya is a unique narrative form that distinguishes itself by its concentrated focus on a specific fragment of life. While it maintains a continuous narrative thread, it does not attempt the sprawling biographical scope of a Mahakavya. Instead, it allows the poet to explore a singular episode, emotion, or event with significant intensity and detail, providing a deep narrative experience.

79. (A) II, III, I, IV
A traditional regional epic narrative follows a logical structural progression.
(1) Mangalacharan involves the invocation of a deity.
(2) Vamshavali introduces the hero's noble lineage.
(3) Yuddha or Sangharsha represents the central narrative conflict or climax.
(4) Phalashruti provides the resolution and describes the benefits of listening to the story.

80. (B) Use of highly standardized, modern print terminology
Ancient regional poets are defined by their reliance on oral transmission and the integration of local myths into their work. They were typically supported by community members or local chieftains rather than modern institutions. Using standardized modern print terminology is an attribute that belongs exclusively to the modern era of literature and is entirely absent from the historical context of ancient poetic creation.

81. (A) P-3, Q-2, R-4, S-1
Different poetic forms are characterized by specific structural and thematic traits.
(1) Mahakavya is defined by narrative grandiosity.
(2) Khand Kavya focuses on episodic intensity.
(3) Muktak Kavya is characterized by semantic independence.
(4) Tribal Chant utilizes ritualistic repetition as a core structural device.

82. (A) I, II, IV, and V only
Singers of regional songs play a vital role in maintaining social cohesion and passing down repertoire aurally through generations. Their styles are often influenced by local topography and they utilize traditional, locally crafted instruments. These singers do not typically undergo training in Western classical conservatories; instead, they learn through aural immersion and participation in their community's unique cultural and musical traditions.

83. (C) A is true but R is false.
The primary characteristic of Muktak Kavya is that each verse is semantically self-sufficient, allowing its meaning to be fully appreciated in isolation. Therefore, it is false to say that this form relies on an overarching plot to provide context. In a Muktak collection, the verses are independent units that do not require sequential reading or narrative linkage to be understood.

84. (D) Statement I is incorrect but Statement II is correct
While modern regional authors did transition toward prose, this did not lead to the extinction of poetry; rather, both forms flourished simultaneously. Modern regional poets actively use their craft to engage with contemporary socio-political issues, utilizing both traditional and modern structures to reach their audiences. Poetry remains a vital and evolving medium for social commentary and personal expression in regional languages today.

85. (C) Khand Kavya
This work is best classified as a Khand Kavya because it focuses intensely on a specific emotional episode—the protagonist's sorrow—without detailing their entire life history. By narrowing the narrative scope to a particular event and season, the poet provides a focused and continuous narrative experience that explores emotional depth while avoiding the sprawling biographical breadth found in a Mahakavya.

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86. (B) Sarga - A musical instrument used by tribal singers
The term Sarga is incorrectly identified here because it actually refers to a structural division or canto within narrative poetry, specifically in forms like Mahakavya. It is not a musical instrument. Understanding this distinction is important because Sargas are used to organize complex storylines into manageable sections, each often concluding with a change in meter to signal a narrative shift.

87. (D) To compose panegyrics (Prakashasti) legitimizing the ruler's lineage and power
Medieval court poets in regional languages primarily served as official chroniclers and praise-singers for their royal patrons. Their main function was to compose ornate panegyrics, known as Prashastis, which glorified the ruler's military achievements and noble ancestry. By documenting and performing these works, they helped legitimize the sovereign's authority and preserve the historical prestige of the ruling dynasty for future generations.

88. (A) I, II, and IV only
A Mahakavya must feature a noble protagonist and encompass diverse spheres of human life and nature while evoking a dominant rasa. While it is highly structured, it is incorrect to say it must be written in a single meter without variation. Traditionally, an epic should feature a variety of meters, often changing them at the end of each sarga to maintain interest.

89. (A) P-2, Q-4, R-1, S-3
The history of regional literature can be understood through its various stages of development and modes of transmission.
(1) Orality was the primary transmission mode for ancient tribal songs.
(2) Print culture led to the standardization and mass distribution of regional scripts.
(3) The Bhakti movement democratized regional dialects through devotion.
(4) The post-colonial era focuses on subaltern identities.

90. (A) Both A and R are true and R is the correct explanation of A.
Tribal poetry frequently features ecological themes because these communities have historically lived in close, symbiotic relationships with their natural surroundings. Their survival depends directly on the forest and land, leading to a worldview where nature is deeply integrated into every aspect of culture. Consequently, their songs and poems naturally reflect this environmental connection through metaphors, rituals, and agricultural references.

91. (D) Statement I is incorrect but Statement II is correct
Epic writing did not cease after the ancient period; regional languages continued to produce monumental works throughout the medieval and modern eras. In recent times, many modern regional authors have creatively reinterpreted classical epics from the perspectives of marginalized characters. This approach allows them to address contemporary social issues while engaging with the structural grandeur and cultural weight of the traditional epic form.

92. (B) Tribal poetry is communally owned and orally transmitted; modern poetry is individually authored and copyrighted.
The fundamental difference in authorship lies in the shift from collective to individual creation. Traditional tribal poetry is viewed as communal property, evolving over generations through oral transmission without being attributed to a single person. In contrast, modern regional poetry is characterized by individualized authorship, where the poet is a specific known creator whose work is protected by legal frameworks like copyright.

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93. (C) It is a self-sufficient and independent poetic unit.
Muktak Kavya is defined as a poetic form where each verse or stanza is semantically complete and independent. Unlike narrative poetry, the meaning of a Muktak verse does not depend on the preceding lines, nor does it require a continuous plot. This structural autonomy allows the poet to deliver a finished aesthetic or intellectual thought within a very brief and restricted poetic space.

94. (A) II, III, IV, I
The thematic focus of regional literature has evolved logically over time in response to changing social conditions.

(1) Mythological and heroic oral epics from ancient roots.
(2) Devotional and mystical poetry during the medieval era.
(3) Romanticism and nature-centric individualism in the early modern period.
(4) Secular, socio-political realism in contemporary regional literature.

95. (A) It acts as the recurring melodic and thematic anchor.
In the structure of a song, the Sthai functions as the essential refrain that anchors the entire composition. It establishes the primary melody and core theme, to which the singer repeatedly returns after performing each Antara. This structural repetition provides a sense of unity and balance, making the song's main message and musical motif memorable for the listener throughout the performance.

96. (B) I, II, and IV only
Medieval regional poets served as vital bridges between classical literature and folk traditions, often using pen names or signatures known as 'chhap'. Their poetry was frequently performed using classical ragas, blending high art with popular accessibility. While they dealt with profound philosophy, they certainly did not avoid human emotions; instead, they used intense feelings of devotion and love to express their spiritual thoughts.

97. (A) Both A and R are true and R is the correct explanation of A.
Khand Kavya focuses on emotional depth because it restricts its narrative scope to a single significant episode. By avoiding the sprawling distractions and comprehensive world-building of an epic, the form allows for a concentrated poetic expression of a specific moment or psychological state. This structural limitation enables the poet to explore the nuances of a character's feelings with high intensity and clarity.

98. (C) Statement I is correct but Statement II is incorrect
There has been a clear historical shift from divine and mythological themes toward more human-centric concerns in regional poetry. However, it is false to claim that modern poets exclusively write in the Muktak form. While short, independent verses are popular, modern regional authors continue to produce diverse narrative works, including long poems and modernized epics that address complex contemporary life.

99. (A) P-3, Q-4, R-1, S-2
Poetic concepts in regional literature correspond to specific tribal and regional contexts.
(1) Mahakavya corresponds to long ancestral migration narratives.
(2) Orality refers to the unwritten transmission of cultural memory.
(3) Lyricism or Geyata represents the performative musical aspect of songs.
(4) Muktak refers to isolated proverbs or pithy folk sayings.

100. (D) A traditional bard or genealogist who composed and sang heroic poetry
In regional Indian history, the Charan and Bhat communities played a crucial role as professional bards and keepers of family lineages. They were responsible for composing and performing heroic poetry that glorified the deeds of warriors and kings. Through their songs, they maintained historical records and provided political legitimacy to rulers, acting as the primary medium for preserving regional heritage.

101. (C) Continuous Narrative (Prabandhatva)
The defining structural feature that is universally absent in pure Muktak Kavya is Prabandhatva, or continuous narrative. While Muktak poems still utilize meter, evoke emotions, and employ metaphors, they do not weave stanzas together into a sequential storyline. Each verse is an independent unit that does not rely on narrative links, distinguishing it fundamentally from Prabandha forms like Mahakavya or Khand Kavya.

102. (A) I, II, III, and IV only
The development of regional authors shows a clear progression from collective oral singers to individualized modern writers focusing on marginalized identities. Medieval authors often used their craft for social reform, while modern authors utilize various media for their work. Contrary to some assumptions, modern authors have not rejected print; instead, they have embraced it alongside digital platforms to reach global audiences.

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103. (A) Both A and R are true and R is the correct explanation of A.
Tribal literature is difficult to categorize using classical frameworks like Mahakavya because it developed organically outside the codified rules of Sanskrit poetics. Its structures are dictated by communal needs, oral transmission, and ritual performance rather than formal literary treatises. Therefore, applying rigid classical standards often overlooks the unique aesthetic values and functional roles that tribal poetry serves within its own community.

104. (C) Statement I is correct but Statement II is incorrect
In a regional song, the Antara is the section where the main narrative or thematic development occurs, providing depth to the core idea. However, it is false to say the Sthai is never repeated. In fact, the Sthai is the recurring refrain that returns after every Antara, serving as the melodic and thematic anchor that holds the entire song together during performance.

105. (A) III, II, IV, I
Narrative poetry in regional languages has evolved through distinct structural and thematic stages.
(1) Oral epic fragments and heroic ballads from ancient traditions.
(2) Classical rigidly structured Mahakavyas modeled on Sanskrit.
(3) Vernacular Bhakti epics like the Ramcharitmanas.
(4) Printed modern prose-epics and narrative novels.
This sequence shows the movement from oral performance to vernacular popularity and modern print.

106. (A) Focus on a specific localized event or a distinct phase of the protagonist's life
An essential feature of Khand Kavya is its intensive focus on a single, significant episode or a localized phase of a protagonist's journey. Unlike an epic, which covers a vast historical scope, this form maintains narrative continuity within a restricted framework. This allows the poet to delve deeply into specific emotions and events, providing a well-knit but focused narrative experience.

107. (D) They exclusively wrote in standardized, modern grammatical structures.
Ancient poets lived in an era long before the standardization of modern grammar. Their historical existence is often shrouded in legend, yet their work provides invaluable insights into ancient social realities. They primarily disseminated their poetry through oral recitation, using linguistic forms that reflected the colloquial and regional dialects of their time rather than the standardized structures found in modern print literature.

108. (A) P-3, Q-4, R-2, S-1
Different literary forms are defined by specific structural elements in regional poetics.
(1) A Song or Geet is defined by its lyrical refrain and musicality.
(2) Muktak Kavya is characterized by the semantic autonomy of each stanza.
(3) Epic or Mahakavya features a grand narrative scale and multiple sargas.
(4) Prose or Gadya is marked by the absence of meter.

109. (C) The classical hero is typically noble, flawless, and exalted, whereas the modern protagonist is often flawed, ordinary, or marginalized.
The characterization of protagonists has shifted significantly from the classical to the modern era. In ancient epics, the Dhirodatta hero was an exalted figure of noble character and divine attributes. In contrast, modern regional poetry often focuses on ordinary or marginalized individuals who possess human flaws and struggles. This shift reflects a broader literary movement toward realism and the exploration of subaltern identities.

110. (D) I, II, and IV only
Traditional singers served as the primary medium for literature before widespread literacy, possessing the freedom to adapt texts for local audiences. They often integrated folk tunes with classical compositions to make the work more accessible. They did not rely on teleprompters or written scripts; instead, their craft was based entirely on memory, aural transmission, and the ability to improvise during performance.

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verses. It is particularly effective for epigrammatic poetry where a complete thought is delivered succinctly. Contrary to narrative forms, it does not rely on preceding verses for context. Each stanza is semantically autonomous, allowing the reader to appreciate the poetic experience without needing to follow a continuous plot.

163. (A) P-2, Q-3, R-4, S-1
Poetic components in regional literature have specific functions and associations.
(1) Mangalacharan is the auspicious invocation at the beginning.
(2) Phalashruti describes the moral or spiritual benefit of listening.
(3) Sarga is a major structural division or canto in an epic.
(4) Sthai is the recurring anchor line or chorus in a song.

164. (A) Both A and R are true and R is the correct explanation of A.
The printing press was a revolutionary force for regional poetry because it democratized access to literature. By allowing for mass distribution, it helped standardize regional languages and scripts. This technological shift also changed the mode of consumption from public aural recitation to solitary reading, encouraging poets to experiment with new forms and address a wider range of social and personal themes.

165. (D) Statement I is incorrect but Statement II is correct
The concept of Mahakavya is definitely not alien to regional languages; in fact, these languages have produced numerous monumental epics that are central to their literary traditions. These regional Mahakavyas often adapt classical structures to reflect local cultural histories, geographies, and spiritual beliefs. They serve as foundational texts that demonstrate the linguistic sophistication and cultural depth of the regional communities that created them.

166. (B) The physical rhythms of daily labor and dance steps
The rhythmic structure of tribal poetry is primarily influenced by the physical activities of the community. Because tribal songs are often performed during daily labor or communal dances, the poetic meter and beat naturally align with the physical movements of the participants. This organic connection ensures that the poetry remains functional and rhythmically integrated with the lived experience of the community.

167. (D) Authors rigorously maintained international copyright laws.
In the medieval era, the modern concept of international copyright laws did not exist. Medieval authors typically introduced themselves by including their name in the final couplet of a poem or by mentioning their spiritual lineage and Guru. They often framed their compositions as acts of devotion or divine inspiration rather than as individual intellectual property to be legally protected for commercial gain.

168. (A) I, II, and III only
Khand Kavya is a form of Prabandha Kavya that maintains narrative continuity but lacks the expansive biographical scope of a Mahakavya. It typically uses a single meter throughout a canto and focuses on a specific narrative event. Unlike the epic, it does not attempt to present a holistic view of the entire universe; instead, it provides a deep and focused exploration of its subject.

169. (C) Prabandha implies a continuous narrative thread, whereas Muktak implies standalone verses.
The fundamental difference between Prabandha and Muktak lies in narrative connectivity. Prabandha Kavya, which includes both epics and shorter narrative poems, relies on a well-knit and continuous story that links stanzas together. In contrast, Muktak Kavya consists of standalone verses that are semantically complete on their own. Each Muktak stanza functions as an independent unit, capturing a single thought without narrative sequentiality.

170. (A) Both A and R are true and R is the correct explanation of A.
Tribal literature is deeply interwoven with ecology because these communities maintain a direct and symbiotic relationship with their environment. Their survival depends on the natural world, which organically shapes their cultural expressions. This ecological connection is reflected in their poetry through imagery, rituals, and seasonal songs, making the forest

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works were often preserved in manuscripts by various religious groups. Their poetry was fundamental in forming regional cultural identities. While they used various poetic devices, they did not reject meter; instead, they utilized both classical and folk meters like Dohas and Padas to ensure their work was rhythmically effective.

120. (A) Both A and R are true and R is the correct explanation of A.
Khand Kavya is often the preferred form for exploring a character's intense psychological state because of its limited narrative scope. By focusing on a single significant episode, the poet can provide a deep exploration of specific emotions without the structural obligation to depict the hero's entire life journey. This concentrated focus allows for a more detailed and intimate portrayal of the character's internal experience.

121. (D) Statement I is incorrect but Statement II is correct
Ancient tribal poetry was rarely a secret individual creation; rather, it was a communal and oral practice, which is why individual authorship is often unknown. In contrast, modern regional poetry is characterized by a high degree of individualized authorship. Modern poets use their work as a tool for personal self-expression and social realism, asserting their unique identities through published and signed literary compositions.

122. (A) I, II, III, and V only
A Mahakavya is defined by its division into sargas, a noble protagonist, and the depiction of the four goals of human life. It also requires extensive nature descriptions. However, it does not mandate the use of a single meter throughout. Traditionally, an epic should feature multiple meters to reflect different moods, with a mandatory change in meter typically occurring at the end of each sarga.

123. (B) It is highly unsuitable for epigrammatic or philosophical poetry.
The statement that Muktak Kavya is unsuitable for epigrammatic poetry is incorrect. In fact, its self-contained structure makes it perfectly suited for conveying pithy wisdom and philosophical thoughts. Each verse stands alone, allowing the poet to deliver a sharp observation without needing a larger narrative. Famous works like Bihari's Satsai demonstrate the great effectiveness of this form in capturing complex ideas succinctly.

124. (B) The ability to improvise lyrics within a set rhythmic and melodic framework
A key competency of traditional regional singers is their ability to spontaneously improvise lyrics while adhering to a specific rhythm and melody. This skill allows them to adapt their performances to suit the immediate occasion, audience, or social context. Such flexibility is essential for oral traditions, ensuring that the poetry remains a living, dynamic art form rather than a static repetition of fixed text.

125. (A) III, II, I
Poetic formats can be arranged based on their narrative continuity and scope.
(1) Muktak Kavya is the most fragmented, consisting of independent verses.
(2) Khand Kavya is a continuous narrative but limited to a single episode.
(3) Mahakavya is the most comprehensive form, providing a continuous narrative that spans an entire life and a vast socio-cultural landscape.

126. (A) P-2, Q-3, R-4, S-1
Poet and singer roles are defined by their functions within specific cultural and historical contexts.
(1) Modern poets use print to address contemporary socio-political issues.
(2) Ancient bards orally preserved the genealogies of kings.
(3) Tribal shamans chanted verses to invoke spirits or for healing.
(4) Medieval devotees composed devotional hymns in regional vernaculars.

127. (A) Both A and R are true and R is the correct explanation of A.
Regional language poetry flourished during the Bhakti period because poets made a conscious decision to use vernacular dialects. By rejecting the exclusivity of Sanskrit, they were able to connect directly with the common masses and express spiritual ideas in accessible terms. this choice not only increased the popularity of their work but also significantly contributed to the

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111. (A) Both A and R are true and R is the correct explanation of A.
The Bhakti movement was instrumental in the growth of regional languages because poet-saints consciously chose vernacular dialects over Sanskrit. By composing their songs and Muktaks in the language of the common people, they ensured that their spiritual and social messages had a wider emotional reach. this democratization of literature allowed regional languages to flourish and establish their own unique literary identities.

112. (D) Statement I is incorrect but Statement II is correct
Most tribal languages are historically oral and did not possess complex written scripts until much later in their development. However, their poetry is undeniably performative and deeply integrated with the community's music and dance traditions. This performance-based nature ensures that poetry remains a dynamic and communal experience, serving functional roles in rituals, labor, and social gatherings rather than being restricted to text.

113. (B) Mahakavya
For a comprehensive narrative detailing the entire lifecycle of a hero—including their birth, battles, and spiritual end—the Mahakavya is the most appropriate form. Its grand scale and multi-canto structure provide the necessary canvas for extensive world-building and the depiction of various rasas. This form allows the poet to cover vast geographical and temporal spans that shorter poetic structures cannot accommodate.

114. (A) Tribal Bard - Reciting cosmogonic myths during community rituals
In regional literature, different poet types are associated with specific cultural contexts. The tribal bard's primary role involves reciting ancestral myths during spiritual rituals to maintain communal continuity. This is a correct pairing, unlike the others which mismatch roles—such as court poets performing harvest songs or Bhakti poets writing military panegyrics, which do not align with their actual historical functions and themes.

115. (A) III, IV, II, I
Poetic units can be arranged by their scale and narrative complexity.
(1) Muktak verse is the smallest independent unit.
(2) Sarga is a structural canto within a larger work.
(3) Khand Kavya is a narrative focusing on a partial life journey.
(4) Mahakavya is the largest form, providing a comprehensive and expansive narrative totality.

116. (D) The rapid loss of native language speakers and assimilation into dominant cultures
The preservation of tribal poetry is most negatively impacted by the disappearance of native speakers and the pressures of cultural assimilation. As younger generations move toward urban centers and adopt dominant languages, the oral chain of transmission is broken. Without fluent speakers and communal spaces for performance, the unique linguistic nuances and collective memories embedded in tribal poetry are at risk of being permanently lost.

117. (A) P-3, Q-1, R-2, S-4
Specific poetic forms are defined by their narrative features and structural characteristics.
(1) Khand Kavya features a single continuous emotion or narrative episode.
(2) Muktak Kavya consists of completely disconnected verses.
(3) Mahakavya offers a vast canvas depicting nature and human life.
(4) Geet is a musical composition characterized by a recurring refrain.

118. (B) Division into rhymed or rhythmic stanzas (Sthai and Antara) meant for singing
The structural writing of a song in regional literature is defined by its division into rhythmic stanzas specifically designed for singing. This includes the Sthai, which acts as the refrain, and the Antara, which develops the theme. This format ensures the text has the musical quality required for performance, making it distinct from prose or more rigidly metric narrative poetry.

119. (D) I, II, and IV only
Medieval regional poets successfully navigated between classical and folk traditions, and their

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136. (A) It is the refrain that establishes the core melody and theme, returning after each Antara.
In the structure of a song, the Sthai serves as the recurring refrain that establishes the foundational theme and melody. Its primary role is to act as an anchor that provides consistency throughout the performance. By returning to the Sthai after each Antara, the singer reinforces the song's core mood and ensures a balanced and unified musical experience for the audience.

137. (C) The poet must condense a profound emotion, thought, or image into a single, independent verse.
The core philosophy behind Muktak Kavya is the mastery of condensation. The poet's goal is to encapsulate a complete and profound emotion, intellectual thought, or aesthetic image within a single, independent verse. This form demands great skill, as the poet must ensure that the stanza is semantically self-sufficient and emotionally impactful without the aid of a larger narrative context or preceding lines.

138. (A) P-2, Q-1, R-4, S-3
Different poetic forms are associated with distinct primary subject matters in regional literature.
(P) Mahakavya chronicles grand historical or mythological sagas.
(Q) Khand Kavya focuses on a single emotional peak or specific event.
(R) Muktak Kavya captures epigrammatic wisdom or isolated emotional snapshots.
(S) Tribal folk songs deal with agricultural cycles and community life.

139. (D) I, III, and IV only
Regional epics are deeply rooted in local geography and serve to canonize local heroes using a multi-canto sarga structure. However, it is incorrect to say they lack poetic ornamentation. On the contrary, classical regional epics are known for their sophisticated use of Alankaras or rhetorical figures to enhance their aesthetic appeal and demonstrate the poet's mastery of the linguistic craft.

140. (A) Both A and R are true and R is the correct explanation of A.
Tribal poetry is fundamentally distinct from classical court poetry because it developed through different social mechanisms. While court poetry relies on codified treatises like the Natyashastra and formal literary rules, tribal poetry is a fluid and community-driven performative practice. It evolves through communal participation and oral transmission, prioritizing functional and ritualistic roles over the rigid structural requirements of high classical literature.

141. (D) Statement I is incorrect but Statement II is correct
The development of modern regional authors was not independent of social change; in fact, it was deeply influenced by various reform movements. Modern regional literature frequently serves as a mirror to the sociopolitical transitions of its time, addressing issues such as independence, social equality, and identity. This engagement ensures that the literature remains relevant to the lives and struggles of its readers.

142. (D) II, III, IV, and V only
Structural forms of writing poetry have specific requirements. A Mahakavya needs vast descriptions, a Khand Kavya centers on a singular narrative thread, a Geet requires inherent musicality, and a Prabandha implies narrative connectedness. However, Muktak does not require thematic continuity; instead, its defining feature is the semantic independence of each stanza, making it the only form in this list that lacks sequential linkage.

143. (A) It involves a detailed depiction of various seasons, cities, wars, and cosmic events.
An essential indicator of a Mahakavya is its massive descriptive scope. The poet is expected to provide detailed depictions of various natural elements, city life, military conflicts, and cosmic events. This expansive world-building creates a grand panorama that supports the epic's high purpose, depicting the diverse facets of human existence and the multiple goals of life within a unified narrative.

144. (B) They helped popularize complex philosophical ideas by simplifying them into songs.
Regional singers played a vital role in simplifying and popularizing complex philosophical and spiritual ideas through songs. By using catchy melodies and colloquial language, they made high literary concepts accessible to the common

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literary development and standardization of regional languages.

128. (C) Statement I is correct but Statement II is incorrect
According to classical norms, epic poetry typically requires a change of meter at the end of each sarga to signal a narrative transition. However, it is false to say that Muktak Kavya prohibits the use of meter. On the contrary, most traditional Muktak verses, such as Dohas or Kavittas, follow very strict metrical rules, even though each verse remains semantically independent.

129. (B) Khand Kavya utilizes poetic metrics, rhythm, and focuses heavily on rasa, unlike the prose structure of a short story.
The fundamental difference between a Khand Kavya and a short story lies in the literary medium. While both may focus on a single episode, a Khand Kavya is written in verse and utilizes poetic metrics, rhythmic patterns, and the evocation of specific rasas. This poetic structure provides a different aesthetic experience compared to the prose-based narrative and grammatical focus of a typical short story.

130. (A) I, III, and IV only
Tribal poetry is deeply influenced by nature worship and features communal participation in its performance. It also utilizes complex indigenous metaphors that reflect the community's unique worldview. However, it is incorrect to say that it is disconnected from daily labor; in fact, tribal songs are often rhythmically tied to activities like sowing, harvesting, and hunting, making them an integral part of work.

131. (C) Modern Poets - Complete rejection of the printing press
The pair involving modern poets is incorrect because the modern era of regional literature is actually defined by the adoption and utilization of the printing press. Modern poets relied heavily on print culture to standardize regional languages and disseminate their work to a wider audience. This technological shift moved literature away from purely oral or manuscript traditions into the realm of mass communication.

132. (A) I, II, III, and V only
The development of regional authors has progressed through several significant stages. Early authors compiled oral tales, while medieval authors focused on personal devotion. Colonial-era authors standardized grammar for print, and modern tribal authors are now transcribing their oral heritage. However, post-colonial authors do not exclusively imitate Western epics; instead, they often create original works that address local issues and experiment with diverse literary forms.

133. (A) Both A and R are true and R is the correct explanation of A.
Translating tribal songs into dominant languages often results in the loss of their original rhythmic essence. This is because these songs are deeply intertwined with specific linguistic tones and performative contexts that are unique to the original dialect. When translated, the musicality and the nuances of the oral performance are difficult to replicate, often reducing a dynamic communal expression to a flat text.

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134. (A) Both Statement I and Statement II are correct
Khand Kavya and Mahakavya provide different but equally valuable perspectives on life. A Khand Kavya offers a fragmented yet intensely focused view, allowing the poet to explore the emotional nuances of a specific episode. In contrast, a Mahakavya provides a panoramic and comprehensive view, depicting life in its totality across vast geographical and temporal spans, thus capturing the diversity of human experience.

135. (A) II, III, IV, I
Musical and poetic expressions in regional literature have emerged in a specific chronological order.
(1) Ancient tribal ritualistic chants from pre-literate traditions.
(2) Classical Sanskrit Mahakavyas during the ancient period.
(3) Medieval Bhakti Padas or songs in vernacular dialects.
(4) Modern printed lyric poetry using contemporary structures.
This sequence reflects the historical progression of regional literary media.

communities celebrate significant cultural contributors by elevating them to legendary or divine status. This mythologization ensures the preservation of the author's importance within the collective memory, even if the exact historical details of their life are lost.

154. (D) Statement I is incorrect but Statement II is correct
Tribal singers are far more than mere entertainers; they are the primary custodians of their community's culture. Their songs serve essential functions in preserving oral history, cosmogony, and social values. Through their performances during rituals and daily life, they ensure the continuity of tribal knowledge, making them vital figures for the survival of the community's unique identity and spiritual heritage across generations.

155. (D) Muktak Kavya
This work is best described as Muktak Kavya because it consists of independent stanzas that lack a continuous storyline. Each stanza presents an unrelated thought about aging, making it semantically self-sufficient. This structural independence is the defining characteristic of the Muktak form, where the poet captures isolated reflections or images without weaving them into an overarching narrative sequence or plot thread.

156. (A) P-3, Q-1, R-4, S-2
Different types of regional poets and singers fulfill specific cultural and historical functions.
(1) Court poets provided historical chronicling and praise of patrons.
(2) Bhakti saints focused on social equality and religious devotion.
(3) Tribal bards handled myths, rituals, and harvest celebrations.
(4) Modern poets address contemporary identity and provide political critique.

157. (C) The intermediate stanzas that develop the theme introduced in the Sthai
In the structure of a song, the Antara refers to the intermediate stanzas that follow the refrain. Its primary function is to develop and elaborate on the core theme introduced in the Sthai. While the Sthai remains constant and recurring, the Antaras provide narrative or emotional progression, allowing the song to explore different facets of its subject while maintaining its musical unity.

158. (D) I, II, and III only
A Mahakavya is an expansive narrative form divided into cantos or sargas, which are usually named after the events they describe. It traditionally begins with an auspicious invocation. However, it does not prohibit the use of different dialects. In fact, many regional epics creatively blend various linguistic styles and dialects to reflect the diverse cultural landscape depicted within their sprawling narratives.

159. (A) Both A and R are true and R is the correct explanation of A.
Tribal poetry is fundamentally performative because it is almost never recited in isolation from other arts. It is deeply integrated with the use of indigenous musical instruments and communal dancing. These elements are essential to the aesthetic experience and functional role of the poetry within the tribe, ensuring that the performance is a collective event that reinforces community bonds and traditions.

160. (D) Statement I is incorrect but Statement II is correct
There is no structural rule in regional poetics that mandates the death of the protagonist in a Khand Kavya. Instead, the form is defined by its focus on an emotionally resonant fragment of a narrative rather than a complete life story. It allows the poet to explore a specific episode with depth and intensity, providing a well-knit but limited narrative experience for the reader.

161. (B) A shift towards secular themes, social realism, and the adoption of free verse forms.
The transition from medieval to modern regional poetry is marked by a clear move toward secularism and social realism. Modern poets have largely broken away from strictly devotional or mythological subjects to address contemporary human issues. This thematic shift was accompanied by the adoption of free verse and prose-poetry, reflecting a desire for more realistic and flexible modes of literary expression.

162. (A) I, II, IV, and V only
Muktak Kavya is characterized by its brevity, emotional intensity, and the independence of its

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masses. They were typically not members of the royal family; instead, they were traveling artists who served as the primary medium of communication and cultural dissemination across rural areas.

145. (A) II, III, I, IV
The structural flow of an epic narrative follows a standard logical sequence.
(1) Mangalacharan involves an auspicious invocation at the start.
(2) Introduction of the Nayaka or the hero's character.
(3) Sarga division and the progression of the central narrative.
(4) Phalashruti describes the spiritual or moral benefit of listening to the work.

146. (A) P-3, Q-2, R-1, S-4
Poetic concepts in regional literature are defined by their unique structural and aesthetic features.
(1) Prabandha implies narrative continuity and connectedness between stanzas.
(2) Muktak refers to unconnected and free-standing poetic verses.
(3) Geyata represents the singability or musical quality of a text.
(4) Sarga is a major chapter or canto division in narrative poetry.

147. (A) Both A and R are true and R is the correct explanation of A.
Many modern regional poets have adopted free verse because they find traditional rigid meters restrictive. They believe that the complexities of contemporary life cannot always be captured within older poetic structures. By utilizing free verse, they gain the flexibility to express realistic thoughts and social critiques in a more direct and natural way, reflecting the dynamic nature of modern society.

148. (D) Statement I is incorrect but Statement II is correct
A Khand Kavya and a Muktak Kavya are structurally very different. While a Khand Kavya maintains narrative continuity, a Muktak Kavya consists of independent verses that lack any sequential plot link. This distinction is fundamental to regional poetics: the former is a type of Prabandha or connected poetry, whereas the latter is defined by the semantic autonomy of its individual stanzas.

149. (C) Dance, ritual, and music
Tribal poetry is almost never found in isolation; it is inherently interwoven with dance, ritual, and music. These performative elements are essential to the aesthetic and functional experience of the poetry. Whether it is a song for a harvest ritual or a chant for a spiritual ceremony, the rhythmic movement and melodic accompaniment are inseparable from the linguistic content of the poem.

150. (B) I, III, and IV only
Medieval regional poets were often central figures in the Bhakti or Sufi movements, utilizing forms like Dohas and Padas to criticize social orthodoxies. Their work was instrumental in bringing spiritual and social awareness to the common people. While they were prolific, they did not write in English; their entire literary contribution was made in the regional vernaculars and dialects of their time.

151. (D) Geet - Strict prose format
The pair involving Geet is incorrect because a song is defined by its musical and rhythmic qualities rather than a prose format. In regional literature, a Geet is structured into stanzas like Sthai and Antara to facilitate singing. Prose, by definition, lacks the rhythmic meter and lyrical qualities that are essential to the structure and performance of a traditional song.

152. (A) I, II, III, and V only
The structure of a regional song involves the presence of a Sthai, one or more Antaras, and an inherent rhythmic cycle known as Taal. These elements, combined with emotional resonance, define the genre. However, there is no mandatory requirement for a tragic ending. Songs in regional literature cover a wide range of moods, from joyful harvest celebrations to spiritual devotion and romantic longing.

153. (A) Both A and R are true and R is the correct explanation of A.
Authors of ancient regional literature are often mythologized because their works were transmitted through oral tradition without written records. In the absence of formal history,

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and its creatures central to their mythological and poetic landscapes.

171. (D) Statement I is incorrect but Statement II is correct
While modern regional songs do not rely solely on ancient tribal meters, they frequently blend traditional folk rhythms with contemporary instrumentation. This synthesis allows modern songwriters to address contemporary issues while maintaining a connection to their regional cultural heritage. By integrating traditional elements with modern themes, these songs remain relevant and resonant for audiences in both rural and urban settings.

172. (A) I, II, IV, and V only
A traditional tribal singer acts as an orator of myths, a leader of communal dances, and a preserver of native vocabulary. They frequently create spontaneous verses during performance, ensuring the tradition remains dynamic. Contrary to being isolated, they are deeply involved in community labor and rituals. Their craft is essential for maintaining the cultural memory and social cohesion of the tribe through collective artistic expression.

173. (C) Muktak Kavya - Independent stanza
In regional poetics, Muktak Kavya is the term for a poetic form composed of independent stanzas that are semantically self-sufficient. This is the only correct pair in this list, as Mahakavyas are extensive rather than isolated, and Khand Kavyas focus on partial life episodes rather than entire dynasties. A Muktak stanza does not require a narrative link, distinguishing it from all forms of Prabandha Kavya.

174. (A) A reference to their patron deity or human patron
In the introduction of a medieval regional poet's work, it was customary to include a reference to their patron deity or a royal patron. This practice, often part of the Mangalacharan or the poem's conclusion, served to provide spiritual or political legitimacy to the work. Such references help modern scholars understand the religious affiliations and social contexts in which these poets lived and composed.

175. (A) P-2, Q-4, R-1, S-3
Poetic terms in regional literature define different modes of composition and performance.
(1) Geya Kavya refers to poetry meant to be sung.
(2) Gadya Kavya refers to poetic prose.
(3) Champu Kavya is a narrative mixed with both prose and verse.
(4) Drishya Kavya refers to poetry meant to be staged or acted as drama.

176. (A) Both A and R are true and R is the correct explanation of A.
Composing Muktak Kavya requires immense poetic skill because the author must work within a very restricted structural format. Without the benefit of a sprawling narrative, the poet must condense a complete aesthetic experience, profound thought, or intense emotion into a single stanza. This demand for brevity and semantic autonomy necessitates a mastery of suggestive language and precise poetic metrics.

177. (D) Statement I is incorrect but Statement II is correct
Ancient regional poets were part of a communal oral tradition and did not claim individual copyright in the modern sense. In contrast, modern regional poets view their work as a tool for expressing individual identity and exploring social realism. They often sign their works and utilize print media to address contemporary human issues, marking a shift from collective traditions to individualized authorship.

178. (A) Inherent musical rhythm and melodic potential (Geyata)
The essential feature that is mandatory for a song (Geet) but optional for a Muktak is Geyata, or the quality of being singable. While a Muktak verse is often rhythmic, its primary requirement is semantic independence. A song, however, must be structured to accommodate musical melody and rhythmic cycles, typically involving a refrain that ensures its effectiveness during a musical performance.

179. (A) I, III, and IV only
Khand Kavya restricts its scope to a specific emotional landscape or a singular narrative event while maintaining continuity as a form of Prabandha. It demands a different level of character development compared to the sprawling

Mahakavya. However, it does not forbid the use of metaphors; in fact, like all Indian poetry, it utilizes sophisticated Alankaras to enhance its emotional and aesthetic depth.

180. (D) Regional epics avoided the use of local dialects to maintain purity.
The statement that regional epics avoided local dialects is incorrect. In fact, one of the primary achievements of regional epics was their creative use of local dialects to indigenize classical myths. By incorporating regional vocabulary and folk idioms, these poets made the epic form accessible to their communities, helping to establish the literary credibility and unique cultural identity of their native languages.

181. (A) P-2, Q-4, R-1, S-3
The development of regional poetry involves different dominant forms associated with specific historical eras.
(1) Ancient tribal poetry is characterized by oral chants and communal songs.
(2) Medieval regional poetry includes Bhakti padas and regional epics.
(3) Modern regional poetry features free verse and prose poetry.
(4) The Riti or Court era focused on highly stylized Muktaks and panegyrics.

182. (A) I, II, IV, and V only
Modern regional poets actively engage with print media and challenge traditional social hierarchies through their work. They are influenced by global movements and use localized idioms to express universal themes. They do not exclusively write in the Mahakavya format; instead, they experiment with a wide variety of forms, including free verse, lyric poetry, and short stories, to address contemporary complexities.

183. (A) Both A and R are true and R is the correct explanation of A.
Tribal literature remained largely oral until the late 19th and 20th centuries because most of these communities did not historically possess indigenous scripts. Consequently, their rich poetic and narrative traditions were preserved through memory and communal performance. The shift to written form began only recently as linguistic scholars and tribal authors developed new scripts and utilized existing ones to document their heritage.

184. (A) Both Statement I and Statement II are correct
In the structure of a regional song, the Sthai and the Antara fulfill different but complementary roles. The Sthai provides the foundational thematic thought and acts as the recurring refrain. The Antara then follows to provide elaboration and development of that thought, adding narrative or emotional depth. Together, they create a balanced composition that effectively communicates its message through musical repetition and progression.

185. (C) Khand Kavya
This work is a prime example of a Khand Kavya because it focuses intensely on a single narrative trajectory—the hero's journey during exile—without providing a complete biography. By narrowing the scope to this specific event, the poet can explore the hero's longing and emotional state with great intensity while maintaining the narrative continuity that defines this particular poetic form.

186. (A) The primary aesthetic emotion or sentiment evoked in the reader/listener
In the context of regional poetry, Rasa refers to the primary aesthetic emotion or sentiment that the poet intends to evoke in the audience. Whether it is love, heroism, sorrow, or peace, the Rasa provides the emotional core of the work. The successful evocation of Rasa is considered the highest goal of Indian poetics, turning a linguistic composition into a profound aesthetic experience.

187. (D) Chhand - The rhythmic meter of a poem
Chhand refers to the rhythmic meter of a poem, which is determined by the specific arrangement of syllables or matras. This is the only correct pair in the list. Sarga refers to a chapter division rather than emotion, and Rasa refers to aesthetic sentiment rather than grammar. Understanding Chhand is essential for analyzing the structural and musical qualities of regional poetic compositions.

188. (A) I, II, and IV only
Muktak Kavya requires the poet to be concise, as each verse is an independent entity that delivers a

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complete thought. It is highly effective for didactic or devotional poetry where isolated stanzas can be easily memorized. Unlike Prabandha forms, it does not feature a continuous plot. Instead, it captures snapshots of wisdom or emotion, making each stanza a semantically self-sufficient unit.

189. (A) Both A and R are true and R is the correct explanation of A.
Medieval poets like Kabir and Tukaram favored the Muktak and Pad forms because they were ideally suited for the Bhakti movement's goals. These short and rhythmic formats were easily memorized and could be sung in communal gatherings. This allowed their spiritual and social messages to reach the non-literate masses effectively, ensuring that their revolutionary ideas were widely disseminated through oral tradition.

190. (C) Statement I is correct but Statement II is incorrect
The epic form or Mahakavya is designed to explore multiple facets of society and nature across a vast narrative canvas. However, it is false to say that Khand Kavya avoids human emotions. On the contrary, the limited narrative scope of a Khand Kavya often allows for an even more intense and concentrated focus on specific human feelings and psychological states.

191. (A) Communal labor, rituals, or seasonal festivals
In a tribal context, new songs are typically introduced during significant community events such as communal labor, religious rituals, or seasonal festivals. These settings provide the necessary collective environment for the song to be performed and learned by other members of the tribe. This ensures that the new poetic creation becomes part of the community's shared oral heritage and cultural memory.

192. (A) I, II, IV, and V only
Modern regional authors frequently write in multiple genres and use their work to reflect linguistic sub-nationalism and social awakening. They rely on print and digital media for the mass dissemination of their ideas. While they are modern in their approach, they are not disconnected from their oral heritage; instead, they often draw inspiration from traditional forms to address contemporary issues and identities.

193. (B) The invention of the printing press and rise of prose literacy
The decline of traditional oral Mahakavya recitation was primarily caused by the advent of the printing press and the subsequent rise of prose literacy. As reading became a solitary activity, the need for large-scale communal oral performances diminished. Technological change shifted the focus toward written texts, leading to new literary preferences and the adaptation of traditional narrative forms into more modern formats.

194. (A) P-2, Q-3, R-4, S-1
The roles of poets and singers have evolved across different historical eras in regional literature.
(1) Ritual specialists were central to the ancient tribal era.
(2) Devotional mass communicators characterized the early medieval Bhakti era.
(3) Court panegyrists dominated the late medieval Riti era.
(4) Social critics and identity assertors are the primary figures of the modern era.

195. (A) Both A and R are true and R is the correct explanation of A.
Tribal poetry is inherently egalitarian because its composition and performance are collective activities. In these communities, the lines between author, performer, and audience are often blurred as many members participate in the creative and performative process. This communal approach ensures that the poetry reflects the shared values and experiences of the entire tribe rather than the isolated vision of an individual creator.

196. (D) Statement I is incorrect but Statement II is correct
A Khand Kavya does not allow for shifts between unrelated storylines; instead, it is defined by its narrative unity and focus on a singular core event. This form provides a well-knit and continuous story that explores a specific facet of a protagonist's life with depth. This focused approach distinguishes it from the broader scope of an epic and the fragmented independence of Muktak poetry.

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231. (D) I, III, and IV only
Muktak Kavya is structurally closed and independent, making it a powerful vehicle for encapsulating complex philosophical thoughts. It is widely used in forms like the Ghazal and Doha. Unlike the Mahakavya, it does not require elaborate world-building or narrative continuity. Instead, it focuses on delivering a complete and concentrated poetic experience within the small and self-sufficient space of a single verse or stanza.

232. (A) Both A and R are true and R is the correct explanation of A.
Tribal literature frequently features anthropomorphism and animism because their cosmogony does not strictly separate the human and spiritual worlds. In their worldview, nature is imbued with spirit and agency, which is naturally reflected in their poetic expressions. This holistic perspective leads to a symbiotic relationship between the community and the natural environment, where animals, trees, and spirits are active participants in their mythological narratives.

233. (C) Statement I is correct but Statement II is incorrect
Prabandha Kavya demands a logical and sequential progression of events from beginning to end, as it is built around a continuous narrative thread. In contrast, Muktak Kavya does not require such progression because each verse is an independent unit. In a Muktak collection, the stanzas can be read in any order without losing their semantic meaning, as they are not part of an overarching plot.

234. (A) Devotion to deity → Social realism and humanism
The core thematic shift from medieval to modern regional poetry is the movement from religious devotion toward social realism and humanism. While medieval poets focused on spiritual connection and divine praise, modern authors engage with the concrete struggles of everyday life and contemporary social issues. This shift reflects a broader literary trend toward secularism and the exploration of individual and collective human identity in the modern world.

235. (A) It consists of a 'tek' or 'sthai' (refrain) followed by rhythmic stanzas (antaras) and concludes with the poet's signature (chhap).
The structural layout of a Pad or Geet in regional Bhakti literature is defined by its musical and rhythmic requirements. It typically begins with a Sthai or refrain that establishes the core theme, followed by multiple Antaras that develop the narrative. Many poets also included their signature or 'chhap' in the final verse, acting as both an attribution and a spiritual claim to the work's message.

236. (A) P-4, Q-1, R-3, S-2
Poetic forms in regional literature have unique structural requirements that define their genre.
(1) Mahakavya requires a multi-canto, vast descriptive scope.
(2) Khand Kavya demands a concentrated focus on one narrative arc.
(3) Muktak Kavya is defined by the complete autonomy of a single verse.
(4) Tribal chants feature a repetitive rhythmic structure without strict classical meters.

237. (A) Both A and R are true and R is the correct explanation of A.
Translating regional Mahakavyas into English often dilutes their original aesthetic flavor because many cultural metaphors and specific poetic meters are untranslatable. These epics are deeply rooted in their native linguistic traditions, where the rhythm, rhyme, and localized idioms play a central role in evoking specific rasas. When these elements are lost in translation, the work often loses the unique emotional resonance it possesses in its original language.

238. (D) Statement I is incorrect but Statement II is correct
Medieval bards were rarely political challengers; instead, they often worked closely with royal patrons. Their primary role was to compose panegyrics that praised the king's lineage, military victories, and noble virtues. These works served a vital political function by legitimizing the ruler's authority and preserving the prestige of the dynasty through the powerful and enduring medium of heroic poetry and public performance.

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Gopi and Uddhava was often expanded into a focused narrative work. By narrowing the scope to such emotionally charged moments, poets could provide a deeper and more intense exploration of themes that resonated with their audience.

206. (A) Both Statement I and Statement II are correct
Epic poetry and Khand Kavya provide complementary perspectives on the human experience. While a Mahakavya offers a macro-view of society and history through its expansive narrative, a Khand Kavya provides a micro-view focused on a specific event or emotion. Both forms are vital for regional literature, allowing poets to capture both the grand scale of community life and the intimate details of individual feeling.

207. (A) A narrative composed of interspersed prose (Gadya) and verse (Padya)
Champu Kavya is a unique structural form in Indian literature that combines both prose and verse. In this genre, the narrative shifts between rhythmic poetic stanzas and descriptive prose sections. This blend allows the poet to utilize the aesthetic strengths of both mediums, using verse for intense emotional or rhythmic moments and prose for more detailed narrative progression or descriptive passages within the same work.

208. (D) I, III, and IV only
Regional lyrical songs are deeply tied to folk melodies and are structurally divided into Sthai and Antara. They are also frequently associated with life-cycle events like birth and marriage. However, it is incorrect to say they lack meter. Most traditional regional songs follow specific rhythmic cycles or folk meters that ensure the lyrics align perfectly with the musical accompaniment and performance style.

209. (A) Both A and R are true and R is the correct explanation of A.
The transition of tribal literature into written form is a double-edged sword because it involves both gain and loss. Writing preserves the text for future generations and prevents extinction. However, it often flattens the dynamic and improvisational qualities of oral performance. The specific linguistic tones and communal energy found in traditional singing are difficult to capture fully in a static, written format.

210. (D) Statement I is incorrect but Statement II is correct
Ancient regional authors were not universally recognized by formal state awards; in fact, much of their work remains anonymous because it was part of a communal oral tradition. In pre-literate societies, the importance of the text and its performance far outweighed the individual identity of the creator. Consequently, many masterpieces have been passed down for centuries without being attributed to a single, specific historical author.

211. (C) To govern the rhythmic pattern of syllables and moras (matras) in a verse
The primary role of a meter or Chhand is to govern the rhythmic pattern of a poetic verse. It dictates the specific arrangement of syllables or time-units (matras), ensuring that the poetry has a consistent and harmonious sound. This rhythmic structure is essential for creating the musical and aesthetic quality of the poem, aiding in both recitation and the emotional impact of the text.

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212. (A) P-4, Q-3, R-2, S-1
Regional poetic forms are defined by specific structural and narrative attributes.
(1) A Song or Geet is defined by its melodic refrain.
(2) Muktak Kavya is characterized by stanzaic independence.
(3) Khand Kavya features a single-episode narrative.
(4) Mahakavya is a multi-sarga comprehensive narrative that depicts life in its totality across a vast geographical and temporal canvas.

213. (A) Both A and R are true and R is the correct explanation of A.
Modern poets often favor the Muktak form for social commentary because it allows for immediate and sharp observations. Since each verse stands alone, the poet can address specific aspects of changing social dynamics without being burdened by the requirements of a narrative plot. This structural brevity makes it an ideal medium for delivering impactful messages that resonate quickly with a contemporary audience.

197. (C) Strict adherence to modern copyright laws
Ancient regional poetry is characterized by oral transmission, a connection to local myths, and integration with musical traditions. Since these works were created in an era before modern legal frameworks, they did not follow copyright laws. Instead, they were part of a communal heritage, where individual ownership was less important than the collective preservation and performance of the community's cultural memory.

198. (B) It is a defining characteristic of a Song (Geet) and Pad forms.
Geyata, or musicality, is the essential characteristic that defines songs and pad forms in regional literature. While other poetic forms may have rhythm, these genres are specifically designed to be set to music and performed. This musical potential allows the poetry to be shared in communal settings, making it an effective tool for devotional expression and the popularization of spiritual and social ideas.

199. (D) I, II, and IV only
A Mahakavya represents the pinnacle of narrative poetry, requiring an expansive geographical and temporal canvas divided into sargas. While it depicts various aspects of life, it does not require comedy in every sarga. Traditionally, it evokes diverse rasas, with one dominant sentiment such as heroism or peace providing the narrative's emotional core, supported by detailed descriptions of nature and human struggle.

200. (A) Both A and R are true and R is the correct explanation of A.
The Muktak form is highly suitable for didactic literature because its independent structure allows a complete moral lesson to be delivered succinctly. Since each stanza is semantically autonomous, a poet can provide a powerful observation or wise saying without needing a lengthy narrative background. This brevity makes the message easily memorable and effective for communicating ethical and philosophical ideas to a wide audience.

201. (D) Statement I is incorrect but Statement II is correct
Traditional tribal singers do not learn their craft through formal examinations; instead, they inherit and learn it through aural immersion in their community. By participating in communal rituals, labor, and social gatherings, they gradually master the repertoire of songs and the unique vocal techniques of their tribe. This apprenticeship ensures the continuity of oral traditions through direct personal transmission and collective practice.

202. (A) Transitioning from anonymous oral composition to individualized, published authorship
The development of authors in modern tribal literature is marked by a shift from anonymous communal creation toward individualized authorship. Modern tribal writers are now transcribing their oral heritage into written formats and publishing their work under their own names. This transition allows them to assert their unique cultural identity and participate in the broader literary landscape while preserving their traditional knowledge for the future.

203. (C) There is no structural or narrative link between stanzas
In Muktak Kavya, there is no structural or narrative link between stanzas. Each verse is an independent entity that is semantically and emotionally complete on its own. While they may be collected in a single volume, the stanzas do not follow a chronological timeline or a continuous plot. This structural autonomy distinguishes Muktak from Prabandha forms like Mahakavya and Khand Kavya.

204. (A) P-4, Q-3, R-2, S-1
Different poetic forms in regional literature are used for specific artistic purposes.
(1) Mahakavya is used for chronicling massive historical or mythological eras.
(2) Khand Kavya explores a specific emotional conflict within a narrative.
(3) Muktak Kavya delivers sharp, witty, or philosophical observations.
(4) Geet provides a lyrical expression of a singular emotional state.

205. (A) Both A and R are true and R is the correct explanation of A.
Khand Kavya became a popular form in the medieval era because poets wanted to elaborate extensively on specific, popular episodes from larger epics. For example, the dialogue between

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require contextual knowledge of the previous verse; instead, each stanza is designed to be semantically self-sufficient, providing a complete aesthetic experience within its own independent boundaries.

223. (A) Both A and R are true and R is the correct explanation of A.
Understanding the musical aspects of regional poetry is essential because most of these works were originally meant to be sung or rhythmically recited. Whether it was an expansive epic or a short Muktak, the auditory and performative qualities were central to how the poetry was experienced by the audience. This musicality, or Geyata, profoundly influenced the structural composition and rhythmic meters used by regional poets.

224. (D) Statement I is incorrect but Statement II is correct
Ancient regional literature was rarely purely secular; much of it was deeply rooted in mythological and spiritual traditions. Furthermore, the medieval period was overwhelmingly characterized by devotional and mystical movements, which drove the development of vernacular literature. Poets during this era used their craft to express divine love and social reform, making spirituality a central theme of their compositions across different regions.

225. (B) Mahakavya
A regional poem divided into fifteen cantos that describes a hero's cosmic birth, major wars, and the establishment of an empire is structurally a Mahakavya. Its grand narrative scope and multi-sarga structure are the defining features of this epic form. It provides the vast geographical and temporal canvas needed to capture the hero's entire life journey and the broader cultural context of their era.

226. (C) They are exclusively concerned with individual fame and royalty payments.
Tribal singers are typically not concerned with individual fame or commercial royalties; instead, they serve as custodians of their community's collective history and spiritual knowledge. They play a vital role in passing down oral traditions and invoking ancestral spirits through their performances. Their singing is a communal service that ensures the survival of the tribe's unique cultural identity and social cohesion across many generations.

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227. (A) P-3, Q-1, R-2, S-4
Structural components and poetic forms in regional literature can be identified through specific examples.
(1) Sthai represents the refrain of a folk song.
(2) Sarga is a canto in an epic like the Ramcharitmanas.
(3) Muktak refers to an isolated couplet of Kabir.
(4) Khand Kavya is exemplified by Meghaduta, which focuses on a single narrative thread.

228. (A) Both A and R are true and R is the correct explanation of A.
Khand Kavya restricts the use of various rasas because its structural focus is limited to a single significant episode. To maintain emotional intensity and narrative clarity, the poet must concentrate on a primary rasa that suits the chosen theme. This limitation prevents the work from becoming as sprawling and diversely emotional as a Mahakavya, ensuring a more focused and impactful aesthetic experience.

229. (C) Statement I is correct but Statement II is incorrect
The establishment of universities and printing presses was indeed a major catalyst for the development of modern regional authors. However, it is false to say they abandoned local idioms. On the contrary, modern regional authors frequently utilize localized vocabulary and folk idioms to express contemporary themes, enriching their work and maintaining a strong connection with their linguistic and cultural roots.

230. (C) Mandatory absence of any natural descriptions
Detailed descriptions of nature are actually an essential component of a Mahakavya rather than something to be avoided. A traditional epic is expected to include elaborate passages describing mountains, seasons, and city life. Along with a distinguished hero and division into cantos, these descriptions provide the descriptive breadth and grand canvas required to depict the totality of human existence within an expansive narrative.

247. (D) Statement I is incorrect but Statement II is correct
Singing in tribal literature is far from being a detached aesthetic pursuit; it is a vital functional and ritualistic practice. In these communities, the singer often acts as a shaman or ritual leader whose songs perform specific spiritual and social functions. Through their performances, they help maintain the tribe's connection to their ancestors and the spiritual world, ensuring the community's well-being and cultural continuity.

248. (A) I, II, and III only
Khand Kavya and Muktak Kavya have several fundamental structural differences. A Khand Kavya tells a partial story and its verses are interconnected through narrative continuity as a form of Prabandha. In contrast, Muktak verses are independent and lack sequential storyline. Both forms are written in verse, not prose, as they utilize poetic metrics and rhythmic patterns to achieve their specific aesthetic and emotional effects.

249. (C) It is divided into multiple cantos, features a noble protagonist, and provides a vast socio-cultural panorama.
An epic or Mahakavya is defined by its grand scale and specific structural features. It is divided into multiple cantos and features a noble protagonist whose life reflects broader cultural and ethical values. This form provides a vast panorama of society and nature, depicting the diverse facets of human existence through an expansive narrative that integrates myth, history, and profound philosophical insights into a unified literary work.

250. (A) Both A and R are true and R is the correct explanation of A.
Oral tribal poetry is highly vulnerable to extinction because of the rapid socio-cultural shifts in the modern era. Factors such as increasing urbanization, the dominance of scheduled languages, and the passing of elderly traditional singers severely disrupt the chain of transmission. Without active communal practice and the preservation of native dialects, these unique oral traditions and the cultural knowledge they contain are at risk of disappearing permanently.

251. (B) Evaluate foundational structures in tribal poetry
The academic research project prioritized analyzing the underlying organizational frameworks within tribal and regional literary traditions. Scholars focused on dissecting how different writing forms are constructed, moving beyond mere thematic content. By evaluating these foundational structures, the study aimed to categorize diverse literary expressions according to their specific design and regional linguistic contexts rather than general themes.

252. (A) Rhythmic patterns specifically designed for vocal delivery
Traditional songs in regional languages maintain their structural integrity through specialized rhythmic arrangements that facilitate oral performance. These patterns are explicitly tailored for vocal delivery, distinguishing songs from other poetic categories. The reliance on these rhythmic motifs ensures that the composition remains cohesive when performed, reinforcing the link between the written structure and auditory execution in tribal traditions.

253. (C) General poetry encompasses a wider array of distinct structural forms
General poetry in regional contexts is distinguished from traditional songs by its broader structural diversity and complexity. While songs are often tied to specific vocal rhythms, general poetry includes a variety of architectures and organizational rules. This allows for more extensive and varied writing formats, providing poets with greater flexibility in how they organize their literary and linguistic expressions.

254. (D) Distinct structural architectures
The research highlights the importance of viewing song and poetry as specific structural architectures rather than simple thematic expressions. This categorization allows scholars to map the intricate designs of regional literature based on their organizational logic. Recognizing these as distinct structural forms provides a clearer understanding of how regional writing is cultivated within different linguistic communities and traditions.

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239. (A) Khand Kavya
This poem is a prime example of a Khand Kavya because it focuses intensely on a single emotional state—the grief of the heroine—within a well-knit narrative framework. By narrowing the scope to this specific aftermath without depicting the entire battle or her whole biography, the poet provides a concentrated exploration of a character's feeling while maintaining the continuity required by this poetic form.

240. (A) I, II, and III only
Tribal poetry utilize oral mnemonic devices and is deeply connected to agrarian and forest life cycles. It historically lacked a fixed, written manuscript form, evolving instead through communal performance. It is not structured into classical Sargas; rather, its form is fluid and dictated by the rhythmic needs of rituals and daily labor, distinguishing it from the formal cantos found in classical narrative poetry.

241. (B) It requires a continuous narrative framework spanning multiple verses.
The statement that Muktak Kavya requires a continuous narrative framework is incorrect. By definition, this form consists of independent stanzas that are semantically self-sufficient. While it uses rhetorical language and allows for intense emotional focus, it does not require sequential reading or logical links between stanzas. Each verse stands alone as a finished aesthetic unit, distinguishing it fundamentally from Prabandha or narrative poetry.

242. (A) Both A and R are true and R is the correct explanation of A.
The study of modern regional authors shows a significant rise in subaltern voices because of increased literacy and the democratic movements of the modern era. These social changes provided marginalized communities with the platforms needed to articulate their unique identities and histories. Through the medium of print culture, these authors have been able to challenge dominant narratives and bring their perspectives to a wider audience.

243. (D) Statement I is incorrect but Statement II is correct
There is no rule in regional poetics that a Mahakavya must end in tragedy. In fact, most traditional epics avoid a purely tragic conclusion, preferring to end with the restoration of order or the triumph of dharma. While they may depict immense struggle and sorrow, the final resolution typically provides a sense of spiritual or moral completion that aligns with the higher goals of human life.

244. (D) It acts as the anchor line or refrain that encapsulates the core mood and returns repeatedly.
In the structural writing of a song, the Sthai acts as the recurring anchor line that encapsulates the composition's core mood. It provides a melodic and thematic home to which the singer returns after each Antara. This repetition is essential for establishing the song's identity and ensuring that its primary message and melodic motif remain focused and memorable for the audience throughout the entire performance.

245. (A) P-3, Q-4, R-1, S-2
Different historical eras are characterized by distinct modes of authorship in regional literature.
(1) Ancient tribal authorship is anonymous and communal.
(2) Medieval authorship involves individual devotion, patronage, and the use of pen names.
(3) Colonial era authorship focused on the standardization of regional grammar and prose.
(4) Post-modern authorship is defined by deconstruction, identity politics, and free verse.

246. (A) Both A and R are true and R is the correct explanation of A.
Khand Kavya is essentially a compressed Mahakavya because it maintains narrative continuity while limiting its scope to a single narrative trajectory. Like the larger epic form, it follows the rules of Prabandhatva, ensuring that its stanzas are logically and chronologically linked. However, it avoids the sprawling world-building and multiple sub-plots of the Mahakavya, allowing for a more focused and intense exploration of its subject.

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binding recurring motifs into a unified poetic masterwork.

264. (D) Rhythmic motifs and themes
The vast and complex narrative of a tribal Epic is held together by the consistent use of recurring rhythmic motifs and cyclical thematic structures. These elements act as structural binders, ensuring continuity across the long-form work. By repeating specific motifs, authors create a sense of unity that helps the audience navigate the multi-layered architectural framework of the tribal narrative.

265. (A) Expansive organizational rules and writing techniques
Effectively analyzing a tribal Epic requires a thorough understanding of the specific organizational rules and writing techniques that govern large-scale compositions. Scholars must examine the expansive structural blueprint to decode how authors manage complex narrative sequences. This knowledge is essential for mapping the methodologies used to construct these enduring poetic masterworks within the context of regional linguistic traditions.

266. (B) Its self-contained structural architecture and meaning
The fundamental characteristic of 'muktak kavya' is its reliance on a self-contained structural architecture where each stanza functions independently. Meaning is not derived from a sequential narrative but is fully encapsulated within individual verses. This structural independence distinguishes it from other poetic forms that require a progressive development of themes or stories to be understood by the reader.

267. (B) It holds meaning without relying on other verses
Within the 'muktak kavya' tradition, every individual stanza is designed to be completely autonomous. It possesses full meaning and emotional impact without needing the context of preceding or succeeding verses. This allows regional poets to present disconnected poetic expressions that remain significant on their own, utilizing internal cohesion rather than external narrative links to communicate profound thoughts.

268. (A) Thoughts must be encapsulated in a restricted framework
Writing 'muktak kavya' requires extreme precision because the poet is tasked with delivering a profound thought within a very limited structural space. Since the form lacks a progressive narrative to build context, each word and line must contribute to a singular, self-contained message. This restricted framework forces the author to maximize linguistic impact within a highly independent verse.

269. (C) Structural autonomy
In 'muktak kavya', structural autonomy serves as the primary literary device. By creating verses that are independent of any sequential narrative constraints, regional poets can focus on the immediate impact of a single thought. This autonomy allows for the creation of disconnected yet powerful poetic expressions, where the internal cohesion of each isolated stanza becomes the most important organizational principle.

270. (D) Analyzing the internal cohesion of isolated stanzas
Evaluating 'muktak kavya' necessitates an analysis of the internal cohesion found within isolated stanzas rather than a progressive narrative timeline. Because each verse is structurally independent, scholars must focus on how meaning is constructed within the boundaries of a single unit. This approach reveals how regional poets utilize structural independence to maximize the impact of singular, disconnected expressions.

271. (C) Trace the development of ancient foundational authors
The university research grant was dedicated to tracing the early evolution and providing a formal introduction of ancient poets within regional traditions. Researchers focused on identifying the foundational authors who established the initial forms of writing in these languages. By conducting a chronological study, the project aimed to understand the historical roots and long-lasting influence of these early poetic developments.

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255. (C) It provides a foundation for studying extended poetic formats and rules
Utilizing a structural approach to map regional literature establishes a necessary groundwork for investigating more complex and long-form poetic styles. By identifying the basic organizational rules of existing forms, academics can better analyze how extended formats are constructed. This method ensures that subsequent research into regional traditions is built upon an accurate understanding of specific literary architectures.

256. (B) A segmented poetic form focused on a single narrative event
Within regional languages, 'khand kavya' is identified as a localized poetic form that concentrates on one significant event or a specific phase of a story. Unlike comprehensive epics that cover entire lifetimes or histories, this format remains segmented. It allows authors to explore deep emotional arcs within a restricted narrative scope, maintaining a sharp focus on its subject.

257. (D) Strict narrative boundaries
When constructing a 'khand kavya', regional poets must adhere to precise narrative limitations to maintain the form's integrity. These strict boundaries ensure that the work remains focused on a single event rather than expanding into a broad narrative. By following these organizational rules, poets achieve a specialized form of writing that balances structural depth with a highly concentrated scope.

258. (A) It must possess structural depth for a complete arc without becoming a full narrative
The architecture of 'khand kavya' requires a delicate balance between containing sufficient structural depth and avoiding excessive expansion. It must provide a complete emotional or narrative arc within a limited framework, ensuring it does not transition into a full-scale epic narrative. This precision allows for the effective delivery of focused themes while utilizing condensed regional linguistic markers and techniques.

259. (C) Condensed regional linguistic markers
To achieve high levels of structural precision, the form of writing used in 'khand kavya' employs specific linguistic markers from the region. These markers are condensed to fit the restricted framework of the poetic form, allowing for a focused and impactful narrative. This specialized use of language ensures that the poetry remains rooted in its cultural context while maintaining boundaries.

260. (A) The structural rules governing the form
The composition and reception of 'khand kavya' are deeply influenced by the specific structural rules that define the genre. These rules dictate how the narrative is organized and how the regional linguistic elements are applied. Understanding these governing principles is essential for scholars and readers to appreciate the intended emotional arc and the technical precision of this localized form.

261. (D) The structure and form of the Epic
The academic study launched by the literary institute focuses on the organizational frameworks and writing styles of the Epic within tribal languages. Researchers aim to understand how large-scale, culturally significant narratives are constructed using specific linguistic frameworks. This involves analyzing the architectural complexity and systematic arrangements of verses that define the Epic as a distinct and enduring poetic format.

262. (B) A massive, multi-layered architectural structure
The Epic form in tribal poetry is characterized by its expansive and complex architectural design, which involves multiple layers of narrative. Unlike shorter poetic styles, the Epic encompasses extensive sequences that require a massive structural framework. This large-scale organization allows for the integration of various cultural themes and long-form storytelling while maintaining the integrity of the regional linguistic heritage.

263. (C) Systematic arrangement of poetic verses
Sustaining long-form storytelling within an Epic requires a highly organized and systematic arrangement of poetic verses. This structural discipline ensures that the narrative remains coherent throughout the extensive sequence. By carefully planning the verse layout, tribal authors can preserve regional linguistic nuances while managing the massive scope of the work,

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214. (D) Statement I is incorrect but Statement II is correct
Detailed descriptions of nature and society are not avoided in Mahakavyas; rather, they are a structural requirement. A traditional epic must include extensive depictions of cities, oceans, mountains, and the changing seasons. these passages provide the necessary world-building and descriptive breadth that support the grand scale of the narrative, enriching the reader's aesthetic experience and setting the scene for heroic action.

215. (A) Khand Kavya is a continuous narrative; Muktak is not.
The essential feature distinguishing Khand Kavya from Muktak Kavya is the presence of narrative continuity. Khand Kavya is a form of Prabandha poetry where stanzas are woven together into a well-knit and sequential story, albeit focused on a single episode. Muktak Kavya, in contrast, consists of independent stanzas that lack any sequential or logical narrative link between them.

216. (A) I, II, and IV only
Introductions of modern regional authors often highlight their personal identity and connection to grassroots movements. They frequently write prefaces that outline their socio-political stance, using their work as a platform for social critique. Unlike medieval authors, they do not typically claim divine dictation; instead, they emphasize their individual agency and their responsibility to reflect the realities and struggles of their time.

217. (C) Bhakti Poet - Muktak and Pad (Song)
Bhakti poets primarily utilized Muktak and Pad forms to communicate their spiritual and social messages. These structures were ideal for the movement because they were rhythmically effective and easy to perform in communal settings. This is a correct pairing, unlike medieval shamans writing Sanskrit epics or modern novelists focusing on oral cosmogony, which do not accurately reflect the actual literary vehicles used by these figures.

218. (A) Both A and R are true and R is the correct explanation of A.
The role of the traditional tribal singer is diminishing in contemporary society due to broad socio-economic changes. Increased urbanization and mass media have shifted the community's attention away from traditional oral performances. Furthermore, formal schooling and the decline of communal work spaces have reduced the opportunities for intergenerational transmission, making it harder for younger members to learn and maintain the tribe's unique musical heritage.

219. (B) Both Statement I and Statement II are incorrect
Both statements are incorrect regarding song structure. The Sthai is actually the recurring refrain that establishes the core theme and melody, not the varying part. Conversely, the Antara refers to the stanzas that develop the theme and change with each verse, rather than being the constant refrain. Understanding these roles is fundamental to analyzing the rhythmic and thematic balance of traditional regional songs.

220. (C) Rhythm, melody, and often communal dance
Rhythm, melody, and communal dance are indispensable for the performance of tribal poetry. Unlike modern written literature, tribal verses are fundamentally performative and functional. They are designed to be sung or chanted in group settings, where the physical movement and musical accompaniment are integral to the aesthetic and ritual experience. Without these elements, the poetry loses its essential communal and spiritual power.

221. (C) The narrative is compressed to focus on a single intensive episode or theme.
When an epic narrative is adapted into a Khand Kavya, the most significant change is the compression of its scope. Instead of depicting an entire lifecycle, the poet narrows the focus to a single intensive episode or theme. This structural shift allows for a deeper exploration of a specific emotional or narrative moment, providing a concentrated poetic experience while maintaining narrative continuity.

222. (D) I, III, and IV only
Muktak Kavya is devoid of narrative continuity and relies heavily on suggestive power or Dhvani to deliver its message. It is a common form for Dohas and Choupais in regional literature. Contrary to narrative poetry, it does not

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272. (B) By creating rudimentary but effective linguistic structures
Ancient poets established the groundwork for regional writing by developing basic yet effective linguistic structures. These rudimentary frameworks served as the essential bedrock for the evolution of future poetic forms. Despite their simplicity, these structures were robust enough to allow for the preservation and systematic organization of early compositions, ensuring that the foundational stages of the tradition remained intact.

273. (D) A detailed introduction of ancient authors
By analyzing the structural features of early texts, researchers were able to create a comprehensive introduction of ancient authors. This academic mapping highlighted the specific contributions made by these foundational figures to the development of regional poetry. These introductions provide essential context for understanding how ancient writers influenced the long-term linguistic and structural evolution of their respective communities.

274. (A) Rigid, formalized structures
Ancient poets primarily utilized rigid and highly formalized structures to ensure that their writings were accurately preserved over time. These strict frameworks provided a consistent method for organizing verses, making the compositions more durable and resistant to change. The use of such formal rules was critical for establishing the initial standards of writing within tribal and regional linguistic traditions.

275. (C) Critical insights into foundational poetic development
The structural analysis and formal introduction of ancient authors provide scholars with vital insights into the early stages of poetic development. By studying these foundational periods, academics can better understand how early linguistic structures influenced the long-term evolution of regional literature. This research offers a necessary historical perspective on the development of specialized writing techniques within tribal languages.

276. (A) The medieval transitional period
The study conducted by the academic consortium focuses specifically on the development of regional poetry during the medieval transitional period. This era is characterized by a shift in how poets organized their work, moving away from ancient standards. Researchers analyzed this phase to understand how the structure and form of writing evolved in response to changing cultural and linguistic environments.

277. (D) Shifting from rigid frameworks to hybridized forms
During the medieval period, the introduction of new authors signaled a significant structural shift in regional writing. Poets began to move away from the rigid frameworks established in antiquity, opting instead for more complex and hybridized forms. This transition allowed for greater flexibility in poetic expression, as writers started to integrate diverse linguistic elements into their structural designs and methodologies.

278. (B) Experimental integration of diverse linguistic elements
The development of medieval poets is marked by the experimental integration of various linguistic elements, leading to the creation of new structural paradigms. Rather than adhering strictly to ancient rules, these authors blended different traditions to innovate the form of regional poetry. This experimental approach allowed for the expansion of poetic boundaries, accommodating the shifting cultural paradigms of the period.

279. (C) As structural innovators
Researchers describe medieval authors as structural innovators who played a crucial role in the evolution of regional literature. These poets did not simply preserve existing frameworks but actively manipulated the form of writing to create new architectural designs. Their innovative techniques allowed regional poetry to adapt to new influences, making the medieval period a vital phase of structural growth and experimentation.

280. (D) Expanding the structural boundaries of regional poetry
Medieval authors played a pivotal role by expanding the structural boundaries within tribal and regional poetic traditions. By introducing hybridized forms and integrating diverse linguistic elements, they moved literature

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21. The following question consists of two statements, one labelled as Assertion (A) and the other as Reason (R). Examine these statements carefully and select the correct answer from the options given below.
Assertion (A): Sansmaran (Memoir) holds significant value in tribal literature for preserving indigenous histories.
Reason (R): Tribal histories have historically been marginalized in mainstream written records, making personal recollections crucial for historical continuity.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

22. In the structural study of drama, the term "Rangmanch" refers to:
(A) The script of the play
(B) The stage or theatrical space
(C) The musical instruments used
(D) The critical review of the play

23. Match the genres in List I with the identifying features in List II.
List I: (Prose Genre)
P. Novel (Upanyas)
Q. Essay (Nibandh)
R. Reportaz
S. Rekha Chitra
List II: (Key Identifying Feature)
1. Expository or argumentative prose on a specific theme
2. Journalistic documentation with literary flair
3. Expansive narrative with deep character arcs
4. Pen-portrait capturing distinct character traits rapidly
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-2, S-4

24. Which of the following statements is correct regarding the structure of a Travelogue (Yatra Vritant)?
(A) It weaves geographical facts with subjective cultural experiences.
(B) It must strictly follow the three Aristotelian unities of plot and time.
(C) It forbids the inclusion of dialogues or local linguistic elements.
(D) It is fundamentally categorized as a sub-genre of lyric poetry.

25. Consider the following statements regarding the form of writing known as "Reportaz":
I. It originated from the French word 'Reportage'.
II. It is synonymous with a dry, factual news report devoid of any literary element.
III. It requires the author's direct observation or deep engagement with the event.
IV. It frequently addresses themes of war, famine, or social upheaval.
Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I and IV only

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26. Identify the correctness of the following statements regarding literary value.
Statement I: "Samalochana" implies looking at a literary work from all angles to assess its true value.
Statement II: "Samalochana" is completely devoid of any subjective interpretation by the critic.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

27. Identify the incorrect pair regarding structural components of a Story (Kahani):
(A) Kathanak - The sequence of events or plot
(B) Samvad - The dialogue between characters
(C) Uddeshya - The underlying purpose or theme
(D) Deshkaal - The climax or resolution of the conflict

which regional poetry is transformed into auditory expression. Since singers act as the primary structural conduit, their performance techniques are vital to the realization of the song. Analyzing this interaction reveals how the written structure is shaped by rhythmic delivery to become a vocal reality.

290. (A) As the primary structural conduit for the song
Within the framework of regional traditions, singers function as the primary structural conduit for the song. They are responsible for shaping the rhythmic delivery and preserving the linguistic integrity of the written composition. By acting as this essential link, singers ensure that the specialized writing forms found in regional poetry are accurately translated into an impactful and auditory experience.

291. (C) The Epic and khand kavya
The rigorous academic analysis compared two distinct poetic structures: the Epic and 'khand kavya'. Researchers evaluated these forms to determine how they differ categorically in their architectural design and writing styles within regional languages. This comparison provides a framework for understanding the varying levels of structural magnitude used by authors to organize narrative content and linguistic elements.

292. (A) A macro-framework encompassing expansive narratives
The Epic is described as utilizing a macro-structural framework that is specifically designed to encompass multiple and expansive narratives. This large-scale architecture allows the poet to maintain prolonged thematic continuity across a vast sequence of verses. The intricate organizational rules required for this form are necessary to sustain the massive scope and cultural significance inherent in tribal epic traditions.

293. (D) Micro-structural focus on single narrative segments
In contrast to larger forms, 'khand kavya' employs a micro-structural approach that focuses exclusively on a single, isolated narrative segment. This concentrated framework is designed to explore a specific event or phase with precision. By utilizing sharply delineated boundaries, the author can deliver a focused message without the need for the expansive architectural complexity required by the epic format.

294. (B) Rapid structural condensation
To deliver its focused message effectively, the form of writing in 'khand kavya' relies on rapid structural condensation. This technique involves packing a complete narrative or emotional arc into a relatively short and restricted framework. Unlike the prolonged continuity of an epic, 'khand kavya' uses this condensation to maintain intensity and focus within its specifically defined narrative boundaries.

295. (C) Structural magnitude
The academic framework established by the comparative analysis categorizes regional writing forms based on their structural magnitude. This allows scholars to distinguish between large-scale undertakings like the Epic and more concentrated forms like 'khand kavya'. By focusing on the architectural scale and organizational rules, researchers can accurately map the different methodologies used by authors in regional literature.

296. (D) Document development across three temporal phases
The main objective of the comprehensive academic retrospective was to document the structural development of regional poetry across three distinct temporal phases: ancient, medieval, and modern. Researchers aimed to provide a synthesized introduction of authors from each era, tracing how writing forms evolved over time. This longitudinal study highlights the continuous process of reinvention within tribal and regional traditions.

297. (A) Highly formalized and rigid structures
The ancient period of regional poetry was characterized by the establishment of highly formalized and rigid structural frameworks. These early poets utilized strict rules to organize their writing, which served as the foundation for the tradition. These rigid structures were essential for the preservation of early literary works, ensuring that the foundational linguistic standards were maintained across generations of authors.

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beyond the rigid constraints of previous eras. This expansion of form allowed for more complex expressions, ensuring that regional poetry could evolve to meet the needs of a changing cultural landscape.

281. (A) Analyze development and introduce contemporary authors
The core objective of the academic review was to systematically analyze the development of modern poets and provide a formal introduction to their work. Researchers aimed to document how these authors have adapted tribal and regional languages for contemporary audiences. This involves studying their departure from traditional writing constraints and their adoption of innovative structural techniques to address modern themes.

282. (B) Departing from constraints in favor of flexible forms
Modern poets have fundamentally changed the writing of poetry by consciously departing from conventional structural constraints. Instead of following the rigid rules of the past, they favor highly flexible and individualized forms. This shift allows for a more personal and adaptable approach to regional literature, enabling authors to experiment with deliberate fragmentation and new organizational frameworks.

283. (B) Flexible and highly individualized forms
In the modern era, authors of regional poetry tend to prefer flexible and highly individualized forms of writing. These structures allow for greater creative freedom and the ability to address contemporary thematic paradigms. By moving away from standardized and inflexible narrative formats, modern poets utilize tribal and regional dialects in ways that emphasize personal expression and structural adaptability.

284. (A) Adaptability and deliberate fragmentation
The structural frameworks used by modern poets are primarily characterized by their adaptability and use of deliberate fragmentation. Unlike the rigid or hybridized structures of previous eras, modern writing often breaks traditional continuity to achieve a specific artistic effect. This flexibility allows contemporary authors to continuously redefine the form of writing while remaining rooted in their respective regional linguistic heritages.

285. (C) Contemporary authors continually redefine writing forms
The study of modern poets demonstrates that regional literature is in a state of ongoing structural evolution. Contemporary authors are not limited by historical frameworks but instead continually redefine the forms of writing within their traditions. This highlights the vitality of tribal dialects, showing how they can be adapted through innovative techniques to sustain complex and modern poetic expressions.

286. (D) The link between song form and singer techniques
The field-based inquiry focused on analyzing the structural relationship between the written form of a song and the techniques used by the singers. Researchers aimed to understand how the composed structure interacts with performance methodologies in regional traditions. This targeted study highlights how the technical skills of the performer are essential for delivering the specific structural design of the song.

287. (C) The structural vocal capabilities of the singers
In tribal and regional languages, the introduction and successful delivery of a song depend entirely on the structural vocal capabilities of the singers. The performer's ability to manage rhythmic and melodic demands is what allows the written composition to be realized. Without these specific vocal skills, the intended form of the song cannot be effectively communicated to an audience.

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288. (B) Specialized rhythmic structures
According to the investigation, singers use specialized rhythmic structures to effectively deliver the prescribed form of writing found in regional songs. These rhythmic frameworks act as a bridge between the written word and auditory expression. By employing these techniques, singers ensure the structural integrity of the song is maintained, allowing the regional poetry to be experienced as a coherent performance.

289. (D) Understanding how poetry becomes auditory expression
Scholars believe a formal introduction of singers is necessary to understand the process through

CHAPTER 09

Prose Literature of Tribal and Regional Languages

1. The following question consists of two statements, one labelled as Assertion (A) and the other as Reason (R). Examine these statements carefully and select the correct answer from the options given below.

Assertion (A): The development of prose literature in tribal languages was largely catalyzed by the need for documentation and script standardization.

Reason (R): Tribal languages traditionally possessed strong written prose histories before the introduction of modern linguistics.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

2. Which of the following best defines "Rekha Chitra" in the context of regional prose literature?

(A) A descriptive literary sketch of a person, place, or event using words.
(B) A detailed chronological biography focused on a specific historical figure.
(C) A travelogue providing geographical data without including personal insights.
(D) A critical review and evaluation of a contemporary dramatic performance.

3. Match the items in List I with those in List II.

List I: (Literary Forms)
P. Yatra Vritant
Q. Sansmaran
R. Kahani
S. Reportaz

List II: (Core Structural Element)
1. Real-time journalistic observation and literary reporting
2. Spatial displacement and cultural encounters
3. Plot, setting, and unified effect
4. Personal memory and subjective recollection

(A) P-4, Q-2, R-1, S-3
(B) P-1, Q-3, R-2, S-4
(C) P-2, Q-4, R-3, S-1
(D) P-3, Q-1, R-4, S-2

4. Which of the following is a correct statement regarding the structure of the regional novel (Anchalik Upanyas)?

(A) It relies on universally standard language and avoids local dialects.
(B) It strictly avoids the depiction of local folk traditions and rituals.
(C) It primarily focuses on the urban existential crises of the elite class.
(D) The geographical region functions as a central character in the narrative.

5. Consider the following statements about the structure of "Samalochana" (Critique):

I. It involves a balanced analysis of both the merits and demerits of a literary work.
II. It is purely an emotional reaction to a text without logical backing.
III. It requires an understanding of the historical and cultural context of the text.
IV. It strictly avoids any theoretical or structural frameworks.

Which of the above statements are correct?

(A) I and II only
(B) II and IV only
(C) I and III only
(D) III and IV only

6. Identify the correctness of the following statements regarding tribal literature.

Statement I: In tribal literature, the transition from oral folktales to written short stories often involves the formalization of narrative structure.

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Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, II, and IV only
(D) I and IV only

36. Identify the correctness of the following statements regarding biographies.
Statement I: A "Jivni" (Biography) requires the author to maintain a degree of objectivity and factual accuracy regarding the subject.
Statement II: A "Jivni" allows the author to invent fictional events to make the subject's life seem more heroic.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

37. Identify the incorrect pair of narrative element and its function in a Story (Kahani):
(A) Charitra - The individuals who partake in the action
(B) Dwanda (Conflict) - The struggle between opposing forces that drives the plot
(C) Charam Utkarsh (Climax) - The introduction of the characters
(D) Parinati (Resolution) - The conclusion or outcome of the narrative

38. Consider the following factors influencing the structural form of tribal prose:
I. Influence of neighboring dominant regional languages.
II. The transition from oral rhythmic storytelling to linear written prose.
III. The socio-political movements for indigenous identity.
IV. The strict imposition of Sanskrit poetics on all tribal authors.
V. The development of distinct tribal scripts (e.g., Ol Chiki, Warang Citi).
Which of the above statements are correct?
(A) I, III, IV, and V
(B) I, II, III, and V
(C) II, III, IV, and V
(D) I, II, IV, and V

39. Which of the following is an exception to the structural rules of "Samalochana"?
(A) It must provide an objective evaluation of the text.
(B) It should analyze the thematic depth of the work.
(C) It should examine the stylistic and linguistic features of the work.
(D) It must blindly praise the author without critical inquiry.

40. Which of the following is the most appropriate distinction between a "Nibandh" (Essay) and a "Kahani" (Story)?
(A) A Nibandh explores ideas or reflections, whereas a Kahani narrates events.
(B) A Nibandh is driven by plot, while a Kahani is driven by objective logic.
(C) A Nibandh uses dialogue extensively, while a Kahani usually does not.
(D) A Nibandh is only written in a specific traditional verse format.

41. The following question consists of two statements, one labelled as Assertion (A) and the other as Reason (R). Examine these statements carefully and select the correct answer from the options given below.
Assertion (A): Regional novels (Anchalik Upanyas) utilize local dialects and folklore extensively.
Reason (R): The primary objective of an Anchalik Upanyas is to depict the authentic cultural and linguistic flavor of a specific geographical area.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

42. In the context of prose literature, what is the defining characteristic of a "Yatra Vritant"?
(A) A real-life travel narrative integrating geographical and cultural observations.
(B) A narrative revolving around spiritual philosophy detached from physical places.
(C) A purely fictional and imaginative account of a journey to an unknown land.
(D) A formal academic critique regarding

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4. The primary agent or actor in the narrative

(A) P-4, Q-3, R-1, S-2
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-2, S-1
(D) P-1, Q-2, R-3, S-4

14. Which of the following statements about the essay (Nibandh) form in regional literature is correct?
(A) It requires a strictly metric and rhyming structure.
(B) It allows the expression of subjective reflections on a topic.
(C) It is synonymous with a full-length and complex dramatic script.
(D) It prohibits the use of personal pronouns or first-person narrative.

15. Consider the following statements about the structural differences between Novel and Short Story:
I. A novel generally has a complex plot with multiple subplots.
II. A short story usually focuses on a single incident or unified effect.
III. Novels allow for extensive character development over time.
IV. Short stories mandate the presence of a minimum of twenty characters.
Which of the above statements are correct?
(A) I, II, and III only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I and IV only

16. Identify the correctness of the following statements regarding travelogues.
Statement I: Yatra Vritant (Travelogue) in regional literature often serves as a medium for anthropological documentation.
Statement II: A successful Yatra Vritant relies solely on imaginary landscapes without any geographical accuracy.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

17. Identify the incorrect pair regarding the forms of writing and their structural focus:
(A) Rekha Chitra - Visual and descriptive intensity
(B) Alochana - Fictional world-building
(C) Sansmaran - Memory and subjective association
(D) Yatra Vritant - Spatial movement and observation

18. Consider the following statements regarding the development of prose in Tribal languages:
I. It began heavily with translations of religious texts by missionaries.
II. It completely ignored native folklore and myths.
III. It facilitated the standardization of tribal language scripts.
IV. It emerged primarily in the oral tradition before written scripts were adopted.
V. It was immediately accepted by all mainstream literary institutions without resistance.
Which of the above statements are correct?
(A) I, III, and IV
(B) I, II, and III
(C) II, IV, and V
(D) III, IV, and V

19. Which of the following is an exception to the general characteristics of a "Jivni" (Biography)?
(A) It is based on factual events of a person's life.
(B) It requires research and authentication of historical dates.
(C) It is written by the subject themselves in the first person.
(D) It attempts to present a holistic view of the subject's character.

20. Which of the following is the most appropriate description of "Alochana" in the context of tribal and regional literature?
(A) It is the summarization of a literary text for younger audiences.
(B) It is the process of translating complex poetry into simple prose.
(C) It is a specific theatrical term for the final climax of a play.
(D) It is a critical analysis of a text's aesthetic and thematic elements.

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Statement II: The written short story in tribal languages completely abandons all motifs found in traditional oral storytelling.

(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

7. Identify the incorrect pair of prose form and its primary characteristic:
(A) Jivni - Objective depiction of someone else's life
(B) Atmakatha - Autobiographical account written by the author
(C) Alochana - Critical evaluation of a literary text
(D) Reportaz - Fictional narrative of supernatural events

8. Consider the following statements regarding the structural evolution of Tribal Drama:
I. Early tribal dramas were closely associated with community rituals and festivals.
II. Modern tribal dramas strictly follow the classical Aristotelian unities.
III. The incorporation of music and dance is integral to traditional tribal theatrical forms.
IV. Contemporary tribal playwrights often use drama for socio-political awareness.
V. Proscenium stages were the original, traditional setting for all ancient tribal plays.
Which of the above statements are correct?
(A) I, III, and IV
(B) I, II, and III
(C) II, IV, and V
(D) III, IV, and V

9. Which of the following is NOT typically considered an essential structural element of a conventional short story (Kahani)?
(A) Plot (Kathanak)
(B) Characterization (Charitra Chitran)
(C) Extensive academic footnotes and formal citations
(D) Setting or Environment (Deshkaal/ Vatavaran)

10. What is the most appropriate distinction between "Sansmaran" (Memoir) and "Jivni" (Biography) in regional prose?
(A) Sansmaran is based on personal memory while Jivni is a researched life account.
(B) Sansmaran is strictly chronological while Jivni is primarily episodic in nature.
(C) Sansmaran is always fictional while Jivni is consistently documented as factual.
(D) Sansmaran focuses on political events while Jivni focuses on geographical details.

11. The following question consists of two statements, one labelled as Assertion (A) and the other as Reason (R). Examine these statements carefully and select the correct answer from the options given below.
Assertion (A): The literary form of Reportaz gained prominence in regional languages during periods of social crisis and movements.
Reason (R): Reportaz blends journalistic factual reporting with literary sensibility, making it an effective tool for social realism.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

12. In the study of prose literature, what does "Samichha" primarily refer to?
(A) A brief narrative regarding real travel
(B) A comprehensive literary review of a book
(C) A comedic and light theatrical performance
(D) An oral myth translated into formal writing

13. Match the elements in List I with the descriptions in List II.
List I: (Elements of Drama)
P. Vastu (Plot)
Q. Neta (Character/Protagonist)
R. Rasa (Aesthetic sentiment)
S. Samvad (Dialogue)
List II: (Description)
1. The conversational medium that drives the narrative forward
2. The emotional flavor experienced by the audience
3. The organizational structure of events and actions

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28. Consider the following elements of a formal Essay (Nibandh):
I. Prastavana (Introduction)
II. Vishay-Vistar (Body/Expansion of the topic)
III. Upsanhaar (Conclusion)
IV. Abhinay (Acting)
V. Kathanak (Plot)
Which of the above elements are structurally essential to a traditional Essay?
(A) II, III, and IV
(B) I, II, and III
(C) I, IV, and V
(D) III, IV, and V

29. Which of the following is NOT a recognized sub-category of the Novel (Upanyas) in regional literature?
(A) Anchalik (Regional)
(B) Aitihasik (Historical)
(C) Samvad-rahit (Dialogue-less)
(D) Manovaigyanik (Psychological)

30. What is the most appropriate reason for the late emergence of the Novel form in Tribal languages compared to Poetry?
(A) Tribal populations lacked the imagination required for extended narratives.
(B) Colonial administrators banned the writing of novels in tribal languages.
(C) Novels require fewer characters than traditional tribal folktales.
(D) Novels rely on a print culture, while poetry is suited for oral traditions.

31. The following question consists of two statements, one labelled as Assertion (A) and the other as Reason (R). Examine these statements carefully and select the correct answer from the options given below.
Assertion (A): The stylistic features of Rekha Chitra make it closely related to the visual arts.
Reason (R): Rekha Chitra uses a few, highly evocative words to create a vivid, graphic picture of a personality or scene in the reader's mind.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

32. In literary terminology, what does "Alochana" strictly translate to?
(A) To narrate a story
(B) To see or evaluate properly
(C) To act on stage
(D) To write a letter

33. Match the terms in List I with the core focuses in List II.
List I: (Criticism Terms)
P. Shastriya Alochana
Q. Marxvadi Alochana
R. Manovaigyanik Alochana
S. Shailivaigyanik Alochana
List II: (Core Focus)
1. Focuses on class struggle and socio-economic contexts
2. Focuses on classical rules and ancient poetic treatises
3. Focuses on linguistic structures and stylistic devices
4. Focuses on the subconscious mind and inner conflicts
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

34. Which of the following statements about the form of writing in a "Sansmaran" (Memoir) is correct?
(A) It is subjective and centers on the author's relationship with subjects.
(B) It must cover the entire lifespan of the author from birth to old age.
(C) It completely excludes the author's own presence in the final narrative.
(D) It is primarily an objective analysis of complex economic statistical data.

35. Consider the following statements about the development of Drama (Natak) in regional languages:
I. It evolved from folk theatre forms like Nautanki, Jatra, or Bhaona.
II. It was heavily influenced by Western theatrical models during the colonial period.
III. It relies purely on narrative description without dialogue.
IV. The integration of modern stagecraft changed its structural writing form.

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298. (B) As hybridized and transitional
Poetic structures introduced by medieval authors are described as hybridized and transitional. This period saw a shift away from the rigid standards of antiquity toward more complex forms that blended various linguistic elements. These transitional structures allowed regional poetry to evolve, serving as a bridge between the formal rules of the past and the more flexible approaches of the future.

299. (B) They dismantled them in favor of adaptable forms
According to the study, modern poets consciously dismantled historical structural frameworks in favor of more adaptable and individualized forms of writing. By moving away from the conventional constraints of both the ancient and medieval periods, contemporary authors gained the freedom to experiment with new organizational rules. This structural departure is a key feature of the modern evolution of regional poetry.

300. (A) The shift from ancient rigidity to modern flexibility
The investigation concluded that the shift from ancient rigidity to modern flexibility is central to understanding the literary trajectory of tribal languages. Recognizing this transition allows scholars to see regional poetry as a continuous process of structural evolution. This movement from formal rules to adaptable designs reflects how contemporary authors redefine the form of writing within their respective linguistic heritages.

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ancient and modern travel routes.

43. Match the genres in List I with the primary triggers in List II.
List I: (Prose Genre)
P. Sansmaran
Q. Samichha
R. Jivni
S. Reportaz
List II: (Primary Motivation/Trigger)
1. An important social or historical event requiring immediate documentation
2. The publication of a new literary or artistic work
3. Nostalgia and personal association with past events
4. The historical significance of a prominent individual's life
(A) P-4, Q-1, R-3, S-2
(B) P-1, Q-4, R-2, S-3
(C) P-2, Q-3, R-1, S-4
(D) P-3, Q-2, R-4, S-1

44. Which of the following statements about "Alochana" (Criticism) is correct?
(A) It is restricted only to the analysis of poetry and ignores prose.
(B) It bridges the gap between text and reader by elucidating meanings.
(C) It is a genre that strictly forbids the citation of other literary works.
(D) It is a synonym for biography used in various regional languages.

45. Consider the following structural components of a full-length Drama (Natak):
I. Prastavana (Prologue)
II. Ank (Acts)
III. Drishya (Scenes)
IV. Nepathya (Backstage directions)
Which of the above statements are correct regarding the structural form of the dramatic script?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, II, III, and IV
(D) I, III, and IV only

46. Identify the correctness of the following statements regarding the "Rekha Chitra" genre.
Statement I: The "Rekha Chitra" genre relies heavily on extensive character backstories and historical contexts.
Statement II: "Rekha Chitra" is characterized by brevity, focusing on sharp, illustrative details to capture a personality.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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47. Identify the incorrect pair regarding the types of Essays (Nibandh):
(A) Bhavatmak Nibandh - Statistical essay focusing on numerical data
(B) Varnanatmak Nibandh - Descriptive essay detailing scenes or objects
(C) Vivaranatmak Nibandh - Narrative essay recounting an event
(D) Vicharatmak Nibandh - Reflective essay focusing on intellectual arguments

48. Consider the following statements about the structure of a Novel (Upanyas):
I. The plot must be singular without any intersecting storylines.
II. It allows for a vast canvas of characters representing different social strata.
III. The setting (Deshkaal) plays a critical role in shaping the characters' motivations.
IV. It utilizes narrative techniques like flashbacks, stream of consciousness, or foreshadowing.
V. It must always end with a tragic resolution.
Which of the above statements are correct?
(A) I, II, and III
(B) II, III, and IV
(C) III, IV, and V
(D) I, IV, and V

49. Which of the following is NOT a characteristic feature of "Samichha" (Review)?
(A) It evaluates the recently published work.
(B) It is longer and more exhaustive than a full theoretical Alochana (Criticism).
(C) It provides a concise summary of the content.
(D) It offers a recommendation or critical

letters.
V. It avoids mentioning any failures or flaws of the subject.

Which of the above statements are correct?
(A) II, III, and IV
(B) I, II, and V
(C) III, IV, and V
(D) I, III, and IV

79. Which of the following is NOT a recognized type of Drama (Natak) based on its structure?
(A) Ekanki (One-act play)
(B) Nukkad Natak (Street play)
(C) Giti Natya (Poetic/Musical drama)
(D) Mahakavya (Epic poem)

80. What is the most appropriate structural role of a "Sutradhar" in traditional Indian and regional drama?
(A) To provide comic relief exclusively.
(B) To act as a stage manager and narrator who introduces the play.
(C) To design the costumes for the actors.
(D) To write the critical review of the play post-performance.

81. The following question consists of two statements, one labelled as Assertion (A) and the other as Reason (R). Examine these statements carefully and select the correct answer from the options given below.
Assertion (A): The structure of "Ekanki" (One-act play) demands a rapid rising action compared to a full-length Natak.
Reason (R): Ekanki operates within a limited time frame and focuses on a single central conflict without multiple subplots.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

82. In literary criticism, what is the meaning of "Samalochana"?
(A) To criticize without reading the text.
(B) To evaluate a literary work comprehensively, analyzing both its strengths and weaknesses.
(C) To write a fictional prequel to a novel.
(D) To translate a text from one language to another.

83. Match the terms in List I with their equivalents in List II.
List I: (Criticism/Review terms)
P. Alochana
Q. Samichha
R. Reportaz
S. Rekha Chitra
List II: (English equivalent)
1. Pen-portrait / Sketch
2. Criticism
3. Reportage
4. Review
(A) P-2, Q-4, R-3, S-1
(B) P-4, Q-2, R-1, S-3
(C) P-1, Q-3, R-2, S-4
(D) P-3, Q-1, R-4, S-2

84. Which of the following statements is correct regarding the structure of the modern tribal short story?
(A) It relies strictly on supernatural elements to resolve the plot (Deus ex machina).
(B) It often integrates contemporary socio-economic realities with cultural motifs.
(C) It prohibits the use of first-person narratives.
(D) It is only meant to be recited, never printed.

85. Consider the following structural differences between a Travelogue (Yatra Vritant) and a Memoir (Sansmaran):
I. Yatra Vritant is primarily structured around spatial movement across geographies.
II. Sansmaran is structured around the temporal axis of human memory and relationships.
III. Yatra Vritant excludes the author's internal emotional state.
IV. Sansmaran requires the author to travel to foreign countries.

Which of the above statements are correct?
(A) I and II only
(B) I, II, and III only
(C) III and IV only
(D) II and IV only

86. Identify the correctness of the following statements regarding the "Anchalik Upanyas".
Statement I: The "Anchalik Upanyas" (Regional Novel) elevates the region itself to the

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57. Identify the incorrect pair regarding the structural stages of a conventional Drama (Natak):
(A) Prarambh (Beginning) - Introduction of setting and characters
(B) Vikas (Rising Action) - Development of conflict
(C) Charamotkarsh (Climax) - The highest point of tension
(D) Prastavana (Prologue) - The tragic death of the protagonist

58. Consider the following statements about the structural form of "Yatra Vritant" (Travelogue):
I. It functions as a cultural bridge by introducing the reader to unknown terrains.
II. It is solely focused on the modes of transportation used by the author.
III. The author's internal reflections and shifts in perspective are as important as the external landscape.
IV. It often documents linguistic and sociological observations of the region visited.
V. It strictly requires a tragic ending.
Which of the above statements are correct?
(A) I, III, and IV
(B) II, IV, and V
(C) I, II, and III
(D) III, IV, and V

59. Which of the following literary forms is explicitly NOT considered a part of "Gadya Sahitya" (Prose Literature)?
(A) Upanyas (Novel)
(B) Mahakavya (Epic Poetry)
(C) Nibandh (Essay)
(D) Sansmaran (Memoir)

60. What is the most appropriate definition of "Anchalikta" (Regionalism) in the context of the regional novel?
(A) The restriction of the novel's sales to a specific region.
(B) The authentic portrayal of a locale's language and culture.
(C) The practice of writing in English about remote rural areas.
(D) The avoidance of contemporary and modern political themes.

61. The following question consists of two statements, one labelled as Assertion (A) and the other as Reason (R). Examine these statements carefully and select the correct answer from the options given below.
Assertion (A): Alochana (Criticism) is considered a secondary creation in literature.
Reason (R): Alochana does not create an original fictional narrative but derives its existence from interpreting and evaluating primary literary texts.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

62. In literary terminology, what does "Uddeshya" refer to in the context of a short story?
(A) The geographical setting
(B) The underlying theme or purpose of the story
(C) The introductory paragraph
(D) The dialogue delivery

63. Match the essay types in List I with the primary characteristics in List II.
List I: (Type of Essay)
P. Vicharatmak
Q. Bhavatmak
R. Varnanatmak
S. Vyatireki (Analytical/Comparative)
List II: (Primary Characteristic)
1. Driven by logic, philosophy, and intellectual inquiry
2. Driven by emotional intensity and poetic prose
3. Driven by detailed visual descriptions of places or objects
4. Driven by contrasting and comparing different subjects
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

64. Which of the following statements about "Sansmaran" (Memoir) is correct?

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verdict to potential readers.

50. What is the most appropriate term for a prose work that humorously or critically exaggerates the flaws of society or individuals?
(A) Vyangya (Satire)
(B) Sansmaran (Memoir)
(C) Jivni (Biography)
(D) Yatra Vritant (Travelogue)

51. The following question consists of two statements, one labelled as Assertion (A) and the other as Reason (R). Examine these statements carefully and select the correct answer from the options given below.
Assertion (A): The oral traditions of tribal communities heavily influence the syntax and rhythm of their written prose.
Reason (R): When translating oral tales into written prose, authors often retain iterative phrases and conversational tones to preserve cultural authenticity.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

52. The term "Kathanak" in the context of prose literature refers to:
(A) The physical setting of the narrative
(B) The underlying plot or storyline
(C) The author's biographical details
(D) The critical review of the book

53. Match the techniques in List I with the definitions in List II.
List I: (Narrative Technique)
P. Flashback (Purvadeepti)
Q. Foreshadowing
R. Stream of Consciousness (Chetna Prawah)
S. Omniscient Narration
List II: (Definition)
1. The narrator knows the thoughts and feelings of all characters
2. Continuous, unedited flow of conscious experience through the mind
3. Hints or clues given early in the text about future events
4. Interruption of chronological sequence to show earlier events
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-2, Q-1, R-4, S-3
(D) P-1, Q-2, R-3, S-4

54. Which of the following statements about "Reportaz" is correct?
(A) It entirely relies on ancient mythological stories.
(B) It uses journalism's immediacy with a literary, evocative style.
(C) It is synonymous with philosophical and moral treatises.
(D) It strictly forbids the use of any emotional language.

55. Consider the following characteristics regarding "Jivni" (Biography):
I. It requires the author to remain completely detached and unemotional.
II. It is based on authentic historical records, letters, and interviews.
III. It aims to reveal the psychological depth and development of the subject.
IV. It is always written after the subject has passed away.
Which of the above statements are generally considered correct for modern literary biographies?
(A) I and IV only
(B) II and III only
(C) I, II, and III only
(D) II, III, and IV only

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56. Identify the correctness of the following statements regarding tribal written prose.
Statement I: In tribal literature, the transition to written prose was often pioneered by the establishment of regional magazines and journals.
Statement II: Regional magazines suppressed the development of short stories and essays to promote only classical Sanskrit poetry.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is

a novel but more literary than a news report.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

72. Which of the following defines the "Charamotkarsh" in the structure of prose literature?
(A) The introduction of the main characters
(B) The point of maximum tension or turning point in a narrative
(C) The post-script or epilogue
(D) The preface written by a critic

73. Match the elements of a short story in List I with their functions in List II.
List I: (Element of Short Story)
P. Kathanak
Q. Charitra-Chitran
R. Samvad
S. Bhasha-Shaili
List II: (Function)
1. Advances the plot and reveals character through speech
2. The structural framework of events
3. The linguistic flavor and narrative tone
4. The psychological and behavioral depiction of individuals
(A) P-2, Q-4, R-1, S-3
(B) P-4, Q-2, R-3, S-1
(C) P-1, Q-3, R-2, S-4
(D) P-3, Q-1, R-4, S-2

74. Which of the following statements about the development of tribal prose is correct?
(A) It developed independently without any interaction with neighboring regional languages.
(B) Early tribal prose was influenced by folklore and moral translations.
(C) Tribal prose originated primarily in the form of complex psychological novels.
(D) Drama was entirely unknown in tribal cultures until the 20th century.

75. Consider the following statements regarding "Alochana" (Criticism):
I. Vyavaharik Alochana (Practical Criticism) analyzes a specific text.
II. Saiddhantik Alochana (Theoretical Criticism) establishes literary principles.
III. Alochana is solely meant to find faults in a text.
IV. A good critic must possess 'Sahridayata' (empathetic understanding).
Which of the above statements are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

76. Identify the correctness of the following statements regarding autobiographical writing.
Statement I: "Atmakatha" (Autobiography) and "Sansmaran" (Memoir) are structurally identical and indistinguishable.
Statement II: "Atmakatha" spans the author's entire life systematically, whereas "Sansmaran" focuses on specific people, events, or periods in the author's life.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

77. Identify the incorrect pair regarding the elements of an Essay (Nibandh):
(A) Prastavana - Setting the context and introducing the theme
(B) Vishay-Pratipadan - Detailed logical expansion of the central idea
(C) Nepathya - The concluding summary of the essay
(D) Upsanhaar - The final synthesis and conclusion

78. Consider the following regarding the structure of "Jivni" (Biography):
I. It requires subjective imagination over objective facts.
II. It utilizes chronological structuring of life events.
III. It evaluates the impact of the subject on society.
IV. It relies on primary sources like diaries and

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94. Which of the following statements about the structure of a Short Story (Kahani) is correct?
(A) A short story must have an open ending without any resolution.
(B) The structure of a short story requires economic use of words for a unified effect.
(C) A short story allows for long digressions and philosophical treatises.
(D) A short story cannot feature any dialogue.

95. Consider the following structural components of a "Yatra Vritant":
I. Spatial continuity
II. Cultural observation
III. Fictional world-building
IV. Authorial subjectivity
Which of the above components are fundamental to the genre?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

96. Identify the correctness of the following statements regarding literary analysis.
Statement I: Samichha is usually a shorter, more immediate appraisal of a book aimed at informing readers.
Statement II: Alochana is an in-depth, theoretical, and structural analysis of a literary work.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

97. Identify the incorrect pair regarding structural elements of Drama:
(A) Ank - Major division or act within a play
(B) Drishya - Minor division or scene within an act
(C) Samvad - The background music played during the play
(D) Sutradhar - The narrator or thread-holder of the narrative

98. Consider the following regarding the development of the Essay (Nibandh):
I. The essay form allows for direct communication between the author and the reader.
II. Personal essays (Lalit Nibandh) incorporate humor, subjectivity, and an informal tone.
III. Essays strictly follow the metric rules of classical poetry.
IV. The essay form matured alongside the development of print media and journalism.
V. Essays can only be written on religious topics.
Which of the above statements are correct?
(A) I, II, and IV
(B) II, III, and V
(C) I, III, and IV
(D) I, IV, and V

99. Which of the following is NOT an inherent characteristic of an "Anchalik Upanyas" (Regional Novel)?
(A) Use of local idioms and dialects
(B) Portrayal of local festivals and rituals
(C) Focus exclusively on the royal lineage of classical empires
(D) Depiction of the socio-economic reality of a specific geographic area

100. What is the most appropriate literary function of "Reportaz" compared to standard journalism?
(A) To provide objective data without any narrative flow.
(B) To infuse factual reporting with aesthetic sensibility and psychological depth.
(C) To create completely fabricated news to entertain readers.
(D) To write biographies of ancient saints.

101. Arrange the following structural parts of a traditional five-act Dramatic narrative (Natak) in the correct chronological sequence of plot development:
I. Prarambh (Exposition/Beginning)
II. Charamotkarsh (Climax)
III. Vikas (Rising Action)
IV. Utar (Falling Action)
V. Parinati (Resolution/Denouement)
(A) I, III, II, IV, V
(B) I, II, III, IV, V
(C) III, I, II, V, IV

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status of a protagonist.
Statement II: Characters in an Anchalik Upanyas speak a completely standardized, classical language devoid of regional vocabulary.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

87. Identify the incorrect pair regarding the forms of prose writing:
(A) Nibandh - Systematic exploration of a topic
(B) Ekanki - A play comprising a single act
(C) Jivni - Imaginary projection of future events
(D) Atmakatha - The author's narrative of their own life

88. Consider the following statements about the development of Tribal Drama:
I. It serves as a tool for cultural preservation.
II. It often involves community participation rather than strict separation of audience and actors.
III. It strictly follows the structure of Western Victorian theatre.
IV. It utilizes indigenous music and dance as core narrative elements.
V. It avoids contemporary political themes entirely.
Which of the above statements are correct?
(A) I, II, and IV
(B) I, III, and V
(C) II, IV, and V
(D) I, II, and V

89. Which of the following is an exception to the structural features of "Rekha Chitra"?
(A) Brevity and conciseness
(B) Highly descriptive and evocative language
(C) Detailed chronological history of a civilization
(D) Focus on the characteristic traits of an individual or scene

90. What is the most appropriate purpose of "Reportaz" in regional literature?
(A) To document historical myths from ancient times.
(B) To provide documentation of real-life events to engage public consciousness.
(C) To explore the abstract philosophical theories of metaphysics.
(D) To write instructional manuals for agriculture.

91. The following question consists of two statements, one labelled as Assertion (A) and the other as Reason (R). Examine these statements carefully and select the correct answer from the options given below.
Assertion (A): Modern tribal prose heavily features themes of displacement and ecological alienation.
Reason (R): Tribal communities have historically faced land alienation and environmental degradation due to industrialization.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

92. In the context of a Novel (Upanyas), what does "Charitra-Chitran" mean?
(A) The physical printing of the book
(B) The art of characterization and character development
(C) The financial budget of the narrative
(D) The translation rights of the text

93. Match the literary elements in List I with the corresponding genres in List II.
List I: (Literary Element)
P. Stage Directions (Rangmanchiya Nirdesh)
Q. Objective Fact-checking
R. Personal Nostalgia
S. Logical Argumentation
List II: (Corresponding Genre)
1. Jivni
2. Natak
3. Vicharatmak Nibandh
4. Sansmaran
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

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(A) The author is always a secondary entity in the text.
(B) It relies on personal involvement and connection to the subject.
(C) It is characterized by extensive objective statistical analysis.
(D) It strictly prohibits mentioning real historical figures.

65. Consider the following statements about the structural form of a Drama (Natak):
I. Drama is uniquely designed for performance (Drishya Kavya).
II. Stage directions (Rangmanchiya Nirdesh) are structurally vital for a drama script.
III. Drama allows for extensive first-person internal monologues similar to a stream-of-consciousness novel.
IV. The conflict (Dwanda) is visually and verbally enacted rather than merely described.
Which of the above statements are correct?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, III, and IV only

66. Identify the correctness of the following statements regarding prose forms.
Statement I: A Short Story (Kahani) generally focuses on capturing a single slice of life or a unified emotional effect.
Statement II: A Novel (Upanyas) is structurally designed to capture the totality of life with multiple intersecting themes.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

67. Identify the incorrect pair regarding the forms of prose and their primary perspective:
(A) Atmakatha (Autobiography) - First-person perspective
(B) Jivni (Biography) - Third-person perspective
(C) Yatra Vritant (Travelogue) - Second-person imperative perspective
(D) Sansmaran (Memoir) - First-person observational perspective

68. Consider the following features of "Rekha Chitra":
I. It captures the essence of a subject in a few, precise strokes of words.
II. It is expansive and structurally similar to an epic novel.
III. It emphasizes the striking, unique characteristics of a person or object.
IV. It relies on deep philosophical arguments.
V. It blurs the line between essay and descriptive story.
Which of the above statements are correct?
(A) I, III, and V
(B) II, IV, and V
(C) I, II, and IV
(D) III, IV, and V

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69. Which of the following is NOT an essential criterion for a good "Samichha" (Literary Review)?
(A) Conciseness and clarity
(B) Objective assessment of the work's quality
(C) Blind endorsement of the author's previous works
(D) An understanding of the genre and target audience

70. What is the most appropriate description of the role of "Deshkaal" (Setting) in a regional novel?
(A) It merely serves as a decorative background.
(B) It actively shapes the dialect, culture, and psychology of characters.
(C) It is completely irrelevant to the plot development.
(D) It restricts the novel from addressing universal human themes.

71. The following question consists of two statements, one labelled as Assertion (A) and the other as Reason (R). Examine these statements carefully and select the correct answer from the options given below.
Assertion (A): Reportaz emerged as a powerful prose form during the mid-20th century in regional literature.
Reason (R): The socio-political upheavals, famines, and independence movements required a form that was more immediate than

(D) I, III, IV, II, V

102. What defines the "Vastu" in the structural analysis of regional prose literature?
(A) The grammatical rules of the language
(B) The subject matter or core plot of the text
(C) The physical binding of the manuscript
(D) The author's pseudonym

103. Read the given scenario and answer the question that follows: A regional author wants to write a piece based on a recent flood in their village. They want to capture the exact timeline of events, the devastation, and the rescue efforts, while maintaining a highly evocative and literary tone that conveys the emotional trauma of the villagers.
Which literary form is the author most likely employing?
(A) Alochana (Criticism)
(B) Reportaz (Reportage)
(C) Ekanki (One-act play)
(D) Nibandh (Reflective Essay)

104. Which of the following statements correctly identifies the nature of "Vyavaharik Alochana" (Practical Criticism)?
(A) It establishes overarching theoretical rules for all literature.
(B) It applies critical theories to analyze and evaluate a specific literary text.
(C) It writes the biography of the critic.
(D) It restricts itself to the grammatical correction of a text.

105. Consider the following cause-effect relationships regarding the transition from oral to written prose in tribal languages:
I. The loss of rhythmic storytelling patterns in early texts.
II. The integration of folktales into early short stories and novels.
III. An immediate abandonment of indigenous myths.
IV. A hybrid narrative style blending oral tone with written structure.
Which of the above are valid cause-effect relationships in this context?
(A) I and III only
(B) I, II, and IV only
(C) II and IV only
(D) II, III, and IV only

106. Identify the correctness of the following statements regarding the "Lalit Nibandh".
Statement I: In "Lalit Nibandh" (Belles-lettres / Personal Essay), the personality of the author shines through the text.
Statement II: "Lalit Nibandh" requires rigid objectivity and forbids the use of metaphors.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

107. Identify the incorrect pair regarding the classification of Novels (Upanyas):
(A) Aitihasik Upanyas - Based on historical events and figures
(B) Manovaigyanik Upanyas - Explores the internal consciousness of characters
(C) Anchalik Upanyas - Focuses on space travel and science fiction
(D) Samajik Upanyas - Deals with societal issues and relationships

108. A competent literary critic (Samalochak) must possess certain qualities. Consider the following:
I. Nirpekshta (Objectivity/Impartiality)
II. Sahridayata (Empathy/Aesthetic sensitivity)
III. Purvagraha (Prejudice/Bias)
IV. Vishay-Gyan (Deep knowledge of the subject)
V. Asahishnuta (Intolerance towards opposing views)
Which of the above qualities are essential for a critic?
(A) I, II, and IV
(B) II, III, and V
(C) I, III, and IV
(D) I, II, and V

109. Which of the following elements is generally NOT considered an advantage of the Ekanki (One-Act Play) form?
(A) Rapid buildup of tension
(B) Focused and unified theme
(C) Ability to present a massive epic across

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multiple generations
(D) Requirement of minimal stage settings and time

110. What is the most appropriate reason why "Sansmaran" is highly valued in studying tribal regional literature?
(A) It offers authentic, lived experiences that document unrecorded marginalized histories.
(B) It provides highly exaggerated, fictional accounts to entertain children.
(C) It maps out future technological advancements of the community.
(D) It strictly analyzes the linguistic grammar of the language.

111. Arrange the following evolutionary phases of regional prose literature in chronological order:
I. Emergence of complex modern forms like the Psychological Novel and Reportaz.
II. Oral storytelling traditions (Folktales, myths).
III. Maturation of Short Story and Regional Novels reflecting socio-economic realities.
IV. Initial translation of religious and moral texts into early written prose.
Which of the above phases are in the correct sequence?
(A) II, IV, III, I
(B) II, III, IV, I
(C) IV, II, III, I
(D) IV, III, II, I

112. In the structural analysis of a Short Story (Kahani), "Bhasha-Shaili" primarily dictates:
(A) The linguistic choices, tone, and narrative style used by the author.
(B) The number of pages in the printed book.
(C) The physical location where the story is set.
(D) The historical period of the author's birth.

113. Read the given scenario and answer the question that follows: A researcher is reading a prose text where the author uses sparse, sharp vocabulary to vividly describe the physical appearance and distinct mannerisms of a village elder. The text does not tell a full story but leaves a lasting visual impression of the elder's personality.
Which literary form is the researcher analyzing?
(A) Jivni (Biography)
(B) Rekha Chitra (Sketch)
(C) Yatra Vritant (Travelogue)
(D) Alochana (Criticism)

114. Which of the following statements correctly differentiates "Jivni" from "Atmakatha"?
(A) Jivni requires self-reflection; Atmakatha requires external research.
(B) Jivni is written by someone else about the subject; Atmakatha is written by the subject about themselves.
(C) Jivni is purely fictional; Atmakatha is purely factual.
(D) Jivni is limited to poetry; Atmakatha is limited to prose.

115. Because the Anchalik Upanyas aims to represent a specific region authentically, it often results in certain outcomes. Consider the following:
I. The alienation of readers unfamiliar with the local dialect.
II. The preservation of local idioms, proverbs, and folkways in written form.
III. A complete lack of universal human emotions.
IV. A highly realistic depiction of rural socio-economic struggles.
Which of the above are valid cause-effect relationships?
(A) II and IV only
(B) I and III only
(C) I, II, and IV only
(D) I, II, III, and IV

116. Identify the correctness of the following statements regarding literary criticism.
Statement I: Alochana (Criticism) helps establish the aesthetic and societal value of a literary work.
Statement II: A good Alochana only summarizes the plot without any analytical depth.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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117. Identify the incorrect pair regarding the types of narrative point of view in prose:
(A) Pratham Purush (First Person) - Uses 'I/We' and presents the story from the narrator's perspective
(B) Anya Purush (Third Person Omniscient) - Narrator knows the thoughts and feelings of all characters
(C) Anya Purush (Third Person Limited) - Narrator completely changes the ending of a historical event
(D) Madhyam Purush (Second Person) - Uses 'You' and makes the reader a character in the story

118. To effectively evaluate a tribal play as a Samalochak (Critic), one must apply certain competencies. Consider the following:
I. The relevance of the central conflict (Dwanda).
II. The authenticity of the regional dialogue (Samvad).
III. The financial profitability of the ticket sales.
IV. The integration of traditional performative elements (Dance/Music).
V. The effectiveness of stage directions (Rangmanchiya Nirdesh).
Which of the above statements are correct?
(A) I, II, IV, and V
(B) I, II, III, and IV
(C) II, III, IV, and V
(D) I, III, IV, and V

119. Which of the following is an exception to the structural features of an Essay (Nibandh)?
(A) It requires the presence of multiple fictional subplots.
(B) It has a clear introduction, body, and conclusion.
(C) It represents a systematic organization of ideas.
(D) It reflects the author's viewpoint on a specific subject.

120. What is the most appropriate definition of "Deshkaal" in literary analysis?
(A) The physical time and geographical space in which the narrative occurs.
(B) The country where the book is published.
(C) The pen name adopted by a regional author.
(D) The critical summary found on the back cover of a book.

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121. Arrange the following steps involved in writing a standard "Samalochana" (Critique) in a logical chronological order:
I. Final evaluation and verdict on the text's significance.
II. Comprehensive reading and understanding of the text.
III. Analysis of the thematic and structural elements.
IV. Introduction to the author and the context of the work.
Which of the above steps are in the correct sequence?
(A) II, IV, III, I
(B) IV, II, III, I
(C) II, III, IV, I
(D) III, II, IV, I

122. In the context of a Travelogue (Yatra Vritant), what does "Atmiyata" refer to?
(A) The intimate, personal tone connecting the author's inner experience with the outer journey.
(B) The factual distance between two cities.
(C) The index of locations at the end of the book.
(D) The strict objectivity required to document flora and fauna.

123. Read the given scenario and answer the question that follows: A tribal writer is publishing a book detailing their journey to the national capital. The book focuses not just on the monuments, but deeply analyzes how the metropolitan culture contrasts sharply with their indigenous worldview, creating a sense of alienation.
Which literary form best describes this work?
(A) Jivni (Biography)
(B) Yatra Vritant (Travelogue / Travel Memoir)
(C) Shastriya Alochana (Classical Criticism)
(D) Ekanki (One-act play)

124. Which of the following statements correctly describes the structural role of "Samvad" (Dialogue) in a Novel?
(A) It is purely decorative and does not advance the plot.
(B) It functions to reveal character traits, push the narrative forward, and break the

139. Which of the following is NOT a recognized function of "Samichha" (Review) in the literary ecosystem?
(A) Introducing a new book to the public
(B) Providing a brief summary of the book's content
(C) Re-writing the book entirely to improve its grammar
(D) Offering a preliminary critical judgment on the book's value

140. What is the most appropriate definition of "Gadyakavya" (Prose Poetry)?
(A) A prose piece that possesses the emotional intensity, rhythm, and lyrical quality of poetry.
(B) A poem that strictly follows metric rules but is printed as a paragraph.
(C) An essay that critiques classical poetry.
(D) A biographical sketch of a famous poet.

141. Arrange the following sub-genres of the Novel based on their general chronological emergence in Indian literary history:
I. Updeshatmak/Sudharvadi (Didactic/ Reformist Novels)
II. Manovaigyanik (Psychological Novels)
III. Tilasmi/Aiyyari (Fantasy/Mystery Romances)
IV. Anchalik (Regional Novels)
Which of the above sequences is correct?
(A) III, I, II, IV
(B) I, III, II, IV
(C) III, II, I, IV
(D) I, II, III, IV

142. The term "Upsanhaar" in a Nibandh (Essay) refers to:
(A) The introduction of a new argument
(B) The concluding section that synthesizes the main points
(C) The list of references
(D) The dedication to a patron

143. Read the given scenario and answer the question that follows: A reader is exploring a text that discusses the merits and demerits of a newly released tribal play, analyzing its plot, acting, and stage design, and finally recommending whether audiences should watch it.
Which genre does this text belong to?
(A) Jivni (Biography)
(B) Natak (Drama)
(C) Samichha / Samalochana (Review/Critique)
(D) Sansmaran (Memoir)

144. Which of the following statements about "Vicharatmak Nibandh" (Reflective/Intellectual Essay) is correct?
(A) It relies primarily on emotional appeals and poetic imagery.
(B) It requires a structured, logical presentation of ideas and arguments.
(C) It is synonymous with a travelogue.
(D) It strictly avoids discussing abstract concepts.

145. Because the "Yatra Vritant" (Travelogue) involves an outsider experiencing a new culture, it frequently results in certain outcomes. Consider the following:
I. A comparative analysis between the author's native culture and the visited culture.
II. Objective, scientific mapping of the geographical coordinates.
III. Subjective reflections on identity and belonging.
IV. Detailed documentation of local customs and languages.
Which of the above are valid cause-effect relationships in a literary travelogue?
(A) I, III, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, II, and IV only

146. Identify the correctness of the following statements regarding the "Manovaigyanik Upanyas".
Statement I: In "Manovaigyanik Upanyas" (Psychological Novel), internal conflict and mental processes are more important than external action.
Statement II: Stream of consciousness is a narrative technique frequently used in Psychological Novels.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.

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(A) IV, III, I, II
(B) III, IV, I, II
(C) IV, III, II, I
(D) III, IV, II, I

132. In the context of "Samalochana", what is "Saiddhantik Alochana"?
(A) Criticism that deals with the establishment and study of literary theories and principles.
(B) A review of a specific contemporary novel.
(C) A satirical essay attacking political leaders.
(D) A biographical sketch of a critic.

133. Read the given scenario and answer the question that follows: A critic evaluates a new regional drama. The critic focuses primarily on how the play reflects the economic exploitation of the tribal working class by landowners, largely ignoring the classical poetic meter of the dialogues.
Which type of critical approach (Alochana) is the critic most likely applying?
(A) Marxvadi / Pragativadi Alochana (Marxist/ Progressive Criticism)
(B) Shastriya Alochana (Classical Criticism)
(C) Manovaigyanik Alochana (Psychological Criticism)
(D) Shailivaigyanik Alochana (Stylistic Criticism)

134. Which of the following statements about "Sansmaran" (Memoir) is correct?
(A) It relies on second-hand information gathered from archives.
(B) It requires the author to maintain strict emotional detachment.
(C) It is an imaginary projection of a utopian future.
(D) It focuses on specific fragments or prominent figures from the author's past experiences.

135. Because the "Kahani" (Short Story) form operates within strict space constraints, it generally results in certain outcomes. Consider the following:
I. A highly unified plot without complex subplots.
II. Limited but deeply focused character development.
III. A sudden or highly impactful climax.
IV. The inclusion of extensive encyclopedic descriptions of the setting.
Which of the above are valid cause-effect relationships?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I and II only

136. Identify the correctness of the following statements regarding narrative mediums.
Statement I: Drama (Natak) relies on both Drishya (visual) and Shravya (auditory) elements for its full realization.
Statement II: A novel (Upanyas) is inherently a Drishya-Shravya medium that cannot be read silently.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

137. Identify the incorrect pair regarding the structural components of a narrative:
(A) Nayak - The protagonist or main character
(B) Pratinayak - The antagonist or villain
(C) Parsva Charitra - The side or supporting characters
(D) Nepathya - The central plot or storyline

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138. To write an effective "Jivni" (Biography), an author requires certain competencies. Consider the following:
I. Research skills to authenticate historical facts.
II. Narrative ability to present a life engagingly.
III. Empathy to understand the subject's psychological motivations.
IV. Absolute freedom to invent fictional events to fill knowledge gaps.
V. Analytical skills to assess the subject's impact on society.
Which of the above competencies are required?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, II, IV, and V
(D) I, III, IV, and V

171. Read the given scenario and answer the question that follows: A regional novel is structured as a series of letters exchanged between two separated lovers during a tribal uprising.
This structural form is formally known as:
(A) Patra-shaili Upanyas (Epistolary Novel)
(B) Rekha Chitra (Sketch)
(C) Shastriya Natak (Classical Drama)
(D) Yatra Vritant (Travelogue)

172. In the context of writing, what does "Vyangya" refer to?
(A) Satire or humor used to expose and criticize societal flaws
(B) A eulogy praising a deceased person
(C) A literal translation of a text
(D) The table of contents of a book

173. Read the given scenario and answer the question that follows: A scholar examines a tribal narrative to understand how the geographical landscape (forests, rivers, hills) actively determines the economic survival, culture, and ultimate tragedy of the protagonist.
Which structural element of the novel is the scholar primarily focusing on?
(A) Samvad (Dialogue)
(B) Deshkaal/Vatavaran(Setting/Environment)
(C) Bhasha (Language)
(D) Upsanhaar (Conclusion)

174. Which of the following statements about the "Nukkad Natak" (Street Play) form is correct?
(A) It relies on direct audience engagement, minimal props, and strong socio-political messaging.
(B) It requires an elaborate, multi-level proscenium stage.
(C) It is always a silent performance without any dialogue.
(D) It forbids the use of humor or satire.

175. Because "Sansmaran" (Memoir) relies heavily on the author's memory, it frequently leads to certain outcomes. Consider the following:
I. A highly subjective and personalized narrative tone.
II. Absolute, verifiable chronological accuracy of every historical detail.
III. The author emerging as a central or significant observing character in the text.
IV. A rigid, textbook-style presentation of facts.
Which of the above are valid cause-effect relationships?
(A) I and III only
(B) II and IV only
(C) I, II, and III only
(D) I, III, and IV only

176. Identify the correctness of the following statements regarding the "Reportaz".
Statement I: "Reportaz" uses a journalistic approach but employs the stylistic tools of fiction, such as imagery and narrative pacing.
Statement II: "Reportaz" is completely devoid of the author's perspective and operates purely as a data-sheet.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

177. Identify the incorrect pair regarding types of Criticism (Alochana):
(A) Marxvadi Alochana - Focuses on class conflict and material conditions
(B) Manovaigyanik Alochana - Focuses on psychoanalysis and subconscious desires
(C) Shastriya Alochana - Focuses on futuristic technology and science fiction tropes
(D) Samajshastriya Alochana - Focuses on societal structures and cultural norms

178. To critically evaluate a "Yatra Vritant" (Travelogue), a student must check for certain competencies in the text. Consider the following:
I. Engaging description of the journey and landscapes.
II. Cultural and sociological insights into the regions visited.
III. The author's personal reflections and internal journey.
IV. A fabricated, highly complex fictional murder mystery.
V. A chronological or spatial structure organizing the narrative.
Which of the above competencies should the student check for?

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(D) Statement I is incorrect but Statement II is correct.

147. Identify the incorrect pair regarding elements of Prose Literature:
(A) Kathanak - The logical sequence of events
(B) Shaili - The style or manner of writing
(C) Vatavaran - The socio-cultural and physical environment
(D) Purvadeepti - A sudden leap into future events

148. To properly construct an "Anchalik Upanyas" (Regional Novel), an author must apply certain competencies. Consider the following:
I. Mastery over the local dialect and vocabulary.
II. Deep understanding of the region's geographical topography.
III. Knowledge of the region's folklore, myths, and traditions.
IV. Ability to completely detach the characters from their environment.
V. Skill in interweaving socio-economic issues of the region into the narrative.
Which of the above competencies must the author apply?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

149. Which of the following is an exception to the elements that create "Rasa" (Aesthetic Sentiment) in a Drama?
(A) Vibhava (Determinants/Stimuli)
(B) Anubhava (Consequents/Reactions)
(C) Vyabhichari Bhava (Transitory states)
(D) Pustak-Akar (The physical size of the script)

150. What is the most appropriate primary objective of writing an "Atmakatha" (Autobiography)?
(A) To provide an objective history of an entire nation.
(B) To present a self-reflective account of the author's personal growth.
(C) To critique the literary works of rival authors.
(D) To write a fictional tale disguised as reality.

151. Read the given scenario and answer the question that follows: In a newly written regional play, the protagonist speaks in a highly standardized urban dialect, while the supporting characters speak in a rural tribal dialect.
This structural choice most likely serves to highlight which of the following?
(A) The author's lack of vocabulary.
(B) The cultural and educational alienation of the protagonist from their roots.
(C) A printing error in the manuscript.
(D) The historical period of ancient empires.

152. In literary theory, what does "Prastavana" refer to?
(A) The climax of a novel
(B) The prologue or introduction to a play or essay
(C) The tragic death of the hero
(D) The index of a biography

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153. Read the given scenario and answer the question that follows: A text titled "Mera Bachpan" describes the author's early life in a tribal village, highlighting their relationship with their grandmother and the specific local festivals they celebrated. The text is brief and focuses only on this early period.
Which literary form is this text an example of?
(A) Sampurna Jivni (Complete Biography)
(B) Sansmaran (Memoir)
(C) Shastriya Alochana (Classical Criticism)
(D) Reportaz (Reportage)

154. Which of the following statements regarding the "Reportaz" form is correct?
(A) It is essentially a translation of a foreign novel.
(B) It requires a factual core, often dealing with contemporary events like war, famine, or protests, presented with literary flair.
(C) It prohibits the use of first-person narration.
(D) It is an ancient classical form that predates poetry.

155. Because "Ekanki" (One-act play) restricts the playwright to a single setting and a short timeframe, it requires certain outcomes. Consider the following:
I. A delayed, slow-paced exposition.
II. A rapid and sharp introduction of the

monotony of description.
(C) It must only be written in strict verse and rhyming couplets.
(D) It is generally avoided in regional novels to save space.

125. Because the "Rekha Chitra" demands absolute brevity and vivid imagery, it leads to certain results. Consider the following:
I. The exclusion of unnecessary historical background.
II. A heavy reliance on precise, evocative adjectives.
III. A narrative that spans hundreds of pages.
IV. A quick, striking impression on the reader's mind.
Which of the above are valid cause-effect relationships?
(A) I, III, and IV only
(B) I, II, and IV only
(C) II and III only
(D) I and II only

126. Identify the correctness of the following statements regarding early tribal prose.
Statement I: Early prose literature in tribal languages often functioned as an educational or didactic tool.
Statement II: Didactic literature focuses on providing aesthetic pleasure without any moral or educational message.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

127. Identify the incorrect pair regarding structural forms of drama:
(A) Nukkad Natak - Street play, often socio-political, requiring minimal props
(B) Giti Natya - Drama delivered primarily through song and poetic dialogue
(C) Radio Natak - Drama relying entirely on audio (voice and sound effects)
(D) Ekanki - Multi-act epic play spanning several days of performance

128. A student is analyzing a tribal "Kahani" (Short Story). To demonstrate competency in structural analysis, the student must evaluate certain elements. Consider the following:
I. The central conflict (Dwanda).
II. The pacing of the narrative towards the climax (Charamotkarsh).
III. The authentic representation of the setting (Deshkaal).
IV. The historical accuracy of the author's birthdate.
V. The economic efficiency of the dialogues.
Which of the above elements must the student evaluate?
(A) I, II, III, and V
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, III, and IV

129. Which of the following is NOT a feature of "Varnanatmak Nibandh" (Descriptive Essay)?
(A) Detailed physical description of an object, place, or event
(B) Heavy reliance on sensory details (sight, sound, smell)
(C) A relatively static presentation focusing on spatial arrangement
(D) An objective sequence of logical arguments attacking a philosophical theory

130. What is the most appropriate reason for considering "Reportaz" a literary genre rather than just journalism?
(A) It is printed in books instead of newspapers.
(B) It strictly avoids reporting on any real-life events.
(C) It focuses exclusively on reviewing other books.
(D) It blends hard journalistic facts with literary aesthetics, emotional depth, and narrative techniques.

131. Arrange the following forms of prose in order from the most objective/factual to the most subjective/personal based on standard literary theory:
I. Atmakatha (Autobiography)
II. Lalit Nibandh (Personal Essay)
III. Jivni (Biography)
IV. Reportaz (Reportage)
Which of the above sequences is correct?

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(B) Yatra Vritant (Travelogue)
(C) Sansmaran (Memoir)
(D) Rekha Chitra (Sketch)

164. Which of the following statements about "Bhavatmak Nibandh" (Emotional/Lyrical Essay) is correct?
(A) It appeals primarily to the reader's emotions and uses a highly poetic prose style.
(B) It relies heavily on statistical data and footnotes.
(C) It is designed to evaluate scientific theories.
(D) It forbids the use of metaphors and similes.

165. Because oral folktales often served communal and didactic purposes, their adaptation into written "Kahani" (Short Stories) in regional languages frequently leads to certain results. Consider the following:
I. The retention of a clear moral or thematic purpose (Uddeshya).
II. The complete removal of all magical or supernatural elements.
III. A highly individualized, introspective narrative structure.
IV. The transition from circular storytelling to a more linear plot structure.
Which of the above are valid cause-effect relationships?
(A) I and IV only
(B) II and III only
(C) I, III, and IV only
(D) I, II, and IV only

166. Identify the correctness of the following statements regarding biographical narratives.
Statement I: "Jivni" (Biography) is an objective narrative of another person's life, whereas "Atmakatha" (Autobiography) is a subjective narrative of one's own life.
Statement II: A biographer (Jivnikar) does not need to conduct any research if they have a good imagination.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

167. Identify the incorrect pair regarding the forms of prose Literature:
(A) Yatra Vritant - Travel literature detailing places and experiences
(B) Rekha Chitra - Pen-portrait focusing on character traits
(C) Samichha - An epic poem detailing the deeds of gods
(D) Sansmaran - Memoir based on personal recollections

168. To successfully author an "Aitihasik Upanyas" (Historical Novel), a writer must demonstrate certain competencies. Consider the following:
I. Rigorous research into the specific historical era.
II. Ability to authentically recreate the socio-cultural atmosphere (Deshkaal) of the past.
III. Skill in seamlessly blending factual history with fictional narrative elements.
IV. Complete reliance on futuristic science fiction tropes.
V. Linguistic control to mimic period-appropriate language.
Which of the above competencies must the author demonstrate?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

169. Which of the following is an exception to the structural rules of traditional Drama (Natak) as per classical Indian poetics?
(A) Division into Anks (Acts)
(B) Presence of a clear Neta (Protagonist)
(C) Integration of a central Rasa (Aesthetic sentiment)
(D) Mandatory inclusion of a first-person prose introduction by the main villain

170. What is the most appropriate primary focus of "Shailivaigyanik Alochana" (Stylistic Criticism)?
(A) The linguistic structure, vocabulary, syntax, and rhetorical devices used in the text.
(B) The author's personal biography and childhood.
(C) The socio-economic class struggle depicted in the novel.
(D) The historical accuracy of the events mentioned.

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(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

187. Identify the incorrect pair regarding structural forms and their dominant traits:
(A) Natak - Drishya (Visual performance)
(B) Kahani - Sankshiptata (Brevity/ Conciseness)
(C) Nibandh - Tark/Vichar (Logic/Thought)
(D) Jivni - Atma-prashansa (Self-praise)

188. To effectively write a "Reportaz" concerning a tribal land-rights movement, an author must employ certain competencies. Consider the following:
I. Immersive journalistic observation on the ground.
II. Ability to capture the emotional and human cost of the movement.
III. Utilization of narrative techniques like scene-setting and character sketching.
IV. Adherence to strict classical poetic meters (Chhand).
V. A commitment to completely fabricating the events to make them more dramatic.
Which of the above competencies must the author employ?
(A) I, II, and III
(B) I, III, and IV
(C) II, III, and V
(D) I, IV, and V

189. Which of the following is an exception to the primary features of a "Nayak" (Protagonist) in classical dramatic structure?
(A) They face conflicts and undergo a journey or transformation.
(B) They drive the central action of the plot.
(C) They are usually the focal point of the audience's empathy.
(D) They must always be a passive observer who never makes decisions.

190. What is the most appropriate definition of "Purvadeepti" (Flashback) in a prose narrative?
(A) A grammatical error in the manuscript.
(B) A structural technique that jumps ahead to reveal the ending.
(C) A technique that presents events that occurred in the past.
(D) The physical lighting used on a theatrical stage.

191. Read the given scenario and answer the question that follows: A critic evaluates a tribal novel by examining how the introduction of a new script and printing technology changed the linguistic structure of the language from oral rhythmic patterns to standard linear prose.
This evaluation falls under which of the following categories?
(A) Bhashavaigyanik/Shailivaigyanik Alochana (Linguistic/Stylistic Criticism)
(B) Manovaigyanik Alochana (Psychological Criticism)
(C) Marxvadi Alochana (Marxist Criticism)
(D) Jivni (Biography)

192. In the context of a story's structure, "Parinati" refers to:
(A) The rising action
(B) The background setting
(C) The resolution or conclusion
(D) The introduction

193. Read the given scenario and answer the question that follows: A regional writer publishes a book titled "Jangal Ke Par" which documents their extensive travels through dense, unmapped forests, detailing the daily lives of isolated tribes, their own struggles with the terrain, and the sheer beauty of the landscape.
Which form of prose literature does this represent?
(A) Shastriya Alochana (Classical Criticism)
(B) Yatra Vritant (Travelogue)
(C) Ekanki (One-act play)
(D) Atmakatha (Autobiography)

194. Which of the following statements about "Atmakatha" (Autobiography) is correct?
(A) It involves a retrospective narrative written by the author about their own life.
(B) It requires the author to maintain extreme objectivity and detachment.
(C) It is always a fictionalized account of a historical figure.
(D) It must end with the author's death.

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(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

179. Which of the following is an exception to the components of "Kathanak" (Plot)?
(A) Prarambh (Exposition/Beginning)
(B) Dwanda (Conflict)
(C) Charamotkarsh (Climax)
(D) Sahridayata (Aesthetic empathy of the critic)

180. What is the most appropriate term for a short, humorous, or illuminating story about a real incident or person, often used as a structural device within essays or memoirs?
(A) Laghu Katha / Drishtant (Anecdote/Short Tale)
(B) Upanyas (Novel)
(C) Drishya (Scene)
(D) Prastavana (Prologue)

181. Read the given scenario and answer the question that follows: An author attempts to write a comprehensive biographical text of a tribal freedom fighter. However, due to a lack of written historical records, the author relies heavily on local oral myths, songs, and communal memory, blending factual history with mythic elevation.
This text operates on the boundary of which of the following?
(A) Jivni and Mythological Fiction
(B) Yatra Vritant and Rekha Chitra
(C) Ekanki and Nibandh
(D) Samichha and Reportaz

182. In the structure of an Essay, what does "Vishay-Vistar" signify?
(A) The detailed expansion and logical development of the core topic
(B) The title page of the essay
(C) The author's brief biography
(D) The final concluding sentence

183. Read the given scenario and answer the question that follows: An author writes a narrative focusing solely on the internal mental struggle of a character who is isolated in a forest, using a discontinuous, non-linear flow of thoughts without traditional dialogue or plot movement.
This structure is a prime example of:
(A) Manovaigyanik Kahani (Psychological Short Story)
(B) Shastriya Natak (Classical Drama)
(C) Varnanatmak Nibandh (Descriptive Essay)
(D) Reportaz (Reportage)

184. Which of the following statements about "Samvad" (Dialogue) in Drama is correct?
(A) It is the primary vehicle through which plot and character are revealed on stage.
(B) It is less important than narrative description.
(C) It must always be delivered by the Sutradhar (Narrator).
(D) It is strictly forbidden in modern tribal plays.

185. Because the "Anchalik Upanyas" prioritizes the authenticity of a specific region, it frequently leads to certain outcomes. Consider the following:
I. The integration of local folk songs, rituals, and myths directly into the narrative.
II. A universal, location-less setting that could be anywhere in the world.
III. A decentralization of a single 'hero', making the community or region the protagonist.
IV. The use of highly Sanskritized, classical vocabulary for all characters.
Which of the above are valid cause-effect relationships?
(A) I and III only
(B) II and IV only
(C) I, II, and III only
(D) I and IV only

186. Identify the correctness of the following statements regarding the "Rekha Chitra".
Statement I: "Rekha Chitra" focuses on providing an exhaustive timeline of a person's life from birth to death.
Statement II: "Rekha Chitra" focuses on highlighting specific, defining characteristics to create a vivid word-picture.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.

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central conflict.
III. Highly economic and purposeful dialogue.
IV. The inclusion of complex, multi-generational subplots.
Which of the above are valid cause-effect relationships?
(A) II and III only
(B) I and IV only
(C) I, II, and III only
(D) II, III, and IV only

156. Identify the correctness of the following statements regarding historical novels.
Statement I: Historical Novels (Aitihasik Upanyas) blend documented historical facts with fictional narratives.
Statement II: Historical Novels strictly forbid the creation of fictional characters and must only feature real historical figures.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

157. Identify the incorrect pair regarding literary terms and their meanings:
(A) Kathanak - Plot
(B) Samvad - Setting
(C) Charitra - Character
(D) Uddeshya - Theme/Purpose

158. An author is writing a "Rekha Chitra". To ensure the work strictly adheres to the genre's structural form, they must apply certain principles. Consider the following:
I. Avoid detailed biographical data like birth dates and lineage.
II. Focus on distinct visual and behavioral traits.
III. Use evocative and sharp language.
IV. Ensure the narrative spans the subject's entire lifetime.
V. Capture the 'essence' rather than the 'history' of the subject.
Which of the above principles must the author apply?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

159. Which of the following is NOT typically a part of the structural analysis of a "Nibandh" (Essay)?
(A) Kathanak (Plot)
(B) Prastavana (Introduction)
(C) Vishay-vistar (Body/Expansion)
(D) Upsanhaar (Conclusion)

160. What is the most appropriate characteristic of the "Stream of Consciousness" (Chetna Prawah) technique in a novel?
(A) It strictly follows chronological time without any jumps.
(B) It presents the continuous, unedited flow of thoughts, memories, and feelings in a character's mind.
(C) It requires the narrator to speak directly to the reader in the second person.
(D) It is only used in highly objective scientific essays.

161. Read the given scenario and answer the question that follows: If a tribal writer wants to document the immediate trauma and socio-economic devastation following forced displacement due to a dam project, aiming to evoke public empathy while retaining factual accuracy, which prose form is MOST suitable?
Which prose form is MOST suitable?
(A) Lalit Nibandh (Personal Essay)
(B) Reportaz (Reportage)
(C) Shastriya Alochana (Classical Criticism)
(D) Ekanki (One-act play)

162. In literary terminology, what is a "Pratinayak"?
(A) The hero or protagonist
(B) The villain or primary antagonist
(C) The author of the text
(D) The publisher of the text

163. Read the given scenario and answer the question that follows: A text systematically analyzes a recently published regional novel. It discusses how the novel successfully portrays tribal ecology but criticizes its weak character development and abrupt climax.
Which category does this text belong to?
(A) Samalochana / Samichha (Critique/Review)

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195. Because "Natak" (Drama) is inherently a collaborative performative medium, it results in a script structure that requires certain features. Consider the following:
I. Relies heavily on "Rangmanchiya Nirdesh" (Stage Directions).
II. Focuses purely on internal monologues without external action.
III. Divides the narrative into manageable physical segments (Ank and Drishya).
IV. Eliminates the need for any dialogue.
Which of the above are valid cause-effect relationships?
(A) I and III only
(B) II and IV only
(C) I, II, and III only
(D) I, III, and IV only

196. Identify the correctness of the following statements regarding a text's "Uddeshya".
Statement I: The "Uddeshya" (Purpose/ Theme) of a text is always explicitly stated by the author in the first paragraph.
Statement II: The "Uddeshya" is often implicit and woven organically into the plot, characters, and conflict.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

197. Identify the incorrect pair regarding narrative pacing and structure:
(A) Prarambh - Slow pacing, setting up context and characters
(B) Vikas - Gradual building of tension and stakes
(C) Charamotkarsh - The lowest point of tension in the narrative
(D) Utar/Parinati - Release of tension, resolving the conflict

198. To write a compelling "Lalit Nibandh" (Personal/Belles-lettres Essay), an author must utilize certain structural/stylistic competencies. Consider the following:
I. A conversational and intimate tone.
II. Heavy reliance on rigid, objective statistical data.
III. The interweaving of personal anecdotes and philosophical reflections.
IV. A fluid, associative structure rather than strict, rigid logic.
V. Absolute avoidance of the first-person pronoun.
Which of the above competencies must the author utilize?
(A) I, III, and IV
(B) II, IV, and V
(C) I, II, and III
(D) III, IV, and V

199. Which of the following is NOT a fundamental element of "Charitra-Chitran" (Characterization) in a novel?
(A) Appearance and physical description
(B) Internal thoughts and motivations
(C) The price of the printed book
(D) Actions and dialogue

200. What is the most appropriate definition of "Alochana" (Criticism) as a literary discipline?
(A) The act of purely summarizing a text for a catalog.
(B) The process of adapting a novel into a stage play.
(C) The legal copyrighting of a manuscript.
(D) The methodological evaluation of a work's aesthetic and social value.

201. Read the given scenario and answer the question that follows: If a tribal story relies heavily on the motif of a talking animal guiding a lost hunter, and this motif is translated into a modern written short story without rationalization, the narrative structure leans heavily towards which of the following?
Which of the following does the narrative structure lean towards?
(A) Yatharthvad (Realism)
(B) Jadu-Yatharthvad / Lok-Katha (Magical Realism / Folktale structure)
(C) Reportaz (Reportage)
(D) Jivni (Biography)

202. In the context of "Samichha" (Review), the term "Pustak Parichay" translates to:
(A) Book binding

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(B) Book introduction or overview
(C) Book burning
(D) Book translation

203. Read the given scenario and answer the question that follows: A researcher is studying a prose text that rapidly documents the chaotic events of a sudden peasant revolt in a regional village. The text uses vivid, literary language to describe the blood, sweat, and emotions of the peasants, reading like a fast-paced story but dealing with verifiable contemporary facts.
What form of prose is this?
(A) Reportaz (Reportage)
(B) Shastriya Alochana (Classical Criticism)
(C) Nibandh (Reflective Essay)
(D) Sansmaran (Memoir)

204. Which of the following statements about "Rekha Chitra" is correct?
(A) It requires a minimum of five hundred pages.
(B) A literary sketch using words to paint a vivid picture of a person or scene.
(C) It is synonymous with autobiography.
(D) It forbids the use of adjectives.

205. Because "Kahani" (Short Story) focuses on achieving a 'singular effect', it frequently requires certain structural features. Consider the following:
I. A limited number of central characters.
II. A restricted timeframe or a single primary setting.
III. The inclusion of encyclopedic details about minor characters.
IV. A tight, un-digressive plot structure.
Which of the above are valid cause-effect relationships?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I and IV only

206. Identify the correctness of the following statements regarding the types of Essays.
Statement I: "Varnanatmak Nibandh" focuses primarily on recounting dynamic events in chronological order.
Statement II: "Vivaranatmak Nibandh" focuses primarily on the static, spatial description of places or objects.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

207. Identify the incorrect pair regarding elements of Prose:
(A) Drishya - A sub-division of an Act in Drama
(B) Dwanda - The conflict between opposing forces
(C) Sutradhar - The main antagonist in a psychological novel
(D) Ank - A major division in a Drama

208. To effectively evaluate an "Atmakatha" (Autobiography), a critic (Samalochak) must assess certain competencies of the text. Consider the following:
I. Authenticity and honesty in self-representation.
II. The author's ability to contextualize their personal life within the broader social era.
III. The seamless integration of fictional magical creatures.
IV. The narrative flow and literary style of the recounting.
V. The inclusion of the author's post-death legacy.
Which of the above competencies must the critic assess?
(A) I, II, and IV
(B) I, III, and V
(C) II, IV, and V
(D) I, II, and V

209. Which of the following is an exception to the structural features of "Jivni" (Biography)?
(A) Reliance on external research and documentation.
(B) Written from a third-person perspective.
(C) Completely detached from the socio-historical context of the subject.
(D) Aims to present a holistic view of the subject's life.

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210. What is the most appropriate distinction between "Kathanak" (Plot) and "Katha" (Story)?
(A) Kathanak is written in poetry; Katha is written in prose.
(B) Katha is the chronological sequence while Kathanak is the causal arrangement.
(C) Katha requires stage directions; Kathanak does not.
(D) Kathanak is a type of essay; Katha is a type of drama.

211. Read the given scenario and answer the question that follows: An essayist writes a piece exploring the metaphysical concept of 'Time' in tribal philosophy, structuring the essay around complex logical arguments and theoretical comparisons.
This structure is best classified as:
(A) Vicharatmak Nibandh (Reflective/ Intellectual Essay)
(B) Varnanatmak Nibandh (Descriptive Essay)
(C) Reportaz (Reportage)
(D) Yatra Vritant (Travelogue)

212. In Drama, what is the function of "Nepathya"?
(A) It refers to the backstage area where actors wait or off-stage voices are heard.
(B) It refers to the climax of the play.
(C) It is the musical instrument played during intermissions.
(D) It is the printed title of the play.

213. Read the given scenario and answer the question that follows: A critic writes a brief, 500-word piece in a Sunday magazine outlining the plot of a newly released regional novel, praising its use of local dialect, and suggesting that readers who enjoy rural fiction should buy it.
This piece is best categorized as:
(A) Samichha (Review)
(B) Saiddhantik Alochana (Theoretical Criticism)
(C) Jivni (Biography)
(D) Shodh-Prabandh (Research Thesis)

214. Which of the following statements about the development of "Kahani" (Short Story) in regional literature is correct?
(A) It evolved entirely in isolation from global literary movements.
(B) It transitioned from oral, magical folktales to modern realism.
(C) It strictly requires a minimum of ten subplots to be considered valid.
(D) It abandoned prose entirely in favor of blank verse.

215. Because a "Yatra Vritant" (Travelogue) aims to recreate the experience of a journey for the reader, it frequently requires certain structural features. Consider the following:
I. Detailed sensory descriptions of foreign landscapes.
II. A dynamic narrative structure that moves spatially and temporally.
III. Complete omission of the author's internal emotional reactions.
IV. Interaction with and observation of local cultures and people.
Which of the above are valid cause-effect relationships?
(A) I, II, and IV only
(B) II, III, and IV only
(C) I, II, and III only
(D) I and IV only

216. Identify the correctness of the following statements regarding "Deshkaal".
Statement I: In literature, "Deshkaal" only refers to the geographical map provided at the beginning of a book.
Statement II: "Deshkaal" encompasses the historical time period, geographical location, and socio-cultural environment in which a narrative is set.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is incorrect but Statement II is correct.
(D) Statement I is correct but Statement II is incorrect.

217. Identify the incorrect pair regarding literary forms:
(A) Lalit Nibandh - Highly structured, mathematical, and objective essay
(B) Ekanki - A single-act play focusing on one primary event
(C) Reportaz - Literary journalism capturing the immediacy of an event

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(C) Yatra Vritant (Travelogue)
(D) Lalit Nibandh (Personal Essay)

234. Which of the following statements about the "Ekanki" (One-Act Play) is correct?
(A) It requires multiple settings and locations.
(B) A concentrated plot dealing with a single central conflict.
(C) It is meant to be read over several weeks.
(D) It forbids the use of any stage directions.

235. Because tribal communities historically possessed rich oral literatures, the development of modern written prose in these languages often served certain functions. Consider the following:
I. Create a standardized written grammar and vocabulary.
II. Document oral traditions before they were lost.
III. Assert cultural identity and political consciousness in a modern format.
IV. Erase all memory of their indigenous past.
Which of the above are valid cause-effect relationships?
(A) I, II, and III only
(B) II, III, and IV only
(C) I and IV only
(D) I, II, and IV only

236. Identify the correctness of the following statements regarding the practice of "Samalochana".
Statement I: "Samalochana" requires a balanced view, assessing both the 'Gun' (merits) and 'Dosh' (demerits) of a literary work.
Statement II: "Samalochana" should strictly praise the author to encourage regional literature, regardless of literary quality.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

237. Identify the incorrect pair regarding the point of view in prose narration:
(A) Pratham Purush - Narrator is a character in the story ("I")
(B) Anya Purush - Narrator is an outside observer ("He/She/They")
(C) Sarvagya Vakta (Omniscient) - Narrator knows all characters' thoughts
(D) Ekanki Vakta - Narrator who can only speak in verse

238. To effectively structure a "Kahani" (Short Story), an author must master certain competencies. Consider the following:
I. Establishing a compelling opening that hooks the reader.
II. Developing tension through a central conflict (Dwanda).
III. Pacing the narrative towards a decisive climax (Charamotkarsh).
IV. Including exhaustive, irrelevant subplots.
V. Writing clear and purposeful dialogue (Samvad).
Which of the above competencies must the author master?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

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239. Which of the following is an exception to the primary thematic concerns often found in the "Anchalik Upanyas" (Regional Novel)?
(A) Depiction of local festivals and superstitions.
(B) Portrayal of the economic hardships specific to the region.
(C) Focus on inter-galactic space warfare.
(D) Exploration of the power dynamics between local landlords and peasants.

240. What is the most appropriate definition of "Uddeshya" in the structural analysis of a literary work?
(A) The physical location where the author lives.
(B) The underlying theme or message the author intends to convey.
(C) The number of pages in the text.
(D) The index of difficult words at the end of a book.

241. Read the given scenario and answer the question that follows: An author is writing a reflective piece detailing their philosophical views on

Statement I: Tribal prose literature often incorporates ecological consciousness and animistic philosophies intrinsic to their culture.
Statement II: Modern tribal novels completely reject any mention of forests, land rights, or ecology.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

227. Identify the incorrect pair regarding Essay (Nibandh) structure:
(A) Prastavana - Hooking the reader and introducing the topic
(B) Vishay-Vistar - Developing the core arguments
(C) Upsanhaar - Summarizing and concluding the essay
(D) Nepathya - Providing footnotes and academic citations

228. To critically analyze the "Vatavaran" (Environment/Atmosphere) of a regional story, one must evaluate certain elements. Consider the following:
I. The description of physical landscapes (flora, fauna, weather).
II. The depiction of socio-cultural norms (festivals, rituals, caste dynamics).
III. The authentic use of local dialects and idioms.
IV. The author's personal financial history.
V. The inclusion of classical Greek mythological figures.
Which of the above elements must be evaluated?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and V
(D) I, II, and IV

229. Which of the following is an exception to the elements that define a "Yatra Vritant" (Travelogue)?
(A) Real-world geographical movement
(B) Personal observation and cultural interaction
(C) Complete reliance on unverified, magical fantasy realms
(D) Narrative structure mapping a physical journey

230. What is the most appropriate definition of "Sahridayata" in the context of literary criticism (Alochana)?
(A) The critic's ability to empathetically align with the aesthetic core of the text.
(B) The physical heart rate of the critic while reading.
(C) The financial compensation given to the critic.
(D) The author's ability to type quickly.

231. Read the given scenario and answer the question that follows: A tribal author writes a novel detailing the generational shift in their community from traditional farming to urban migration. The author uses multiple intersecting storylines, extensive character arcs, and detailed descriptions of changing landscapes.
This expansive structure is native to which of the following genres?
(A) Kahani (Short Story)
(B) Upanyas (Novel)
(C) Ekanki (One-act play)
(D) Rekha Chitra (Sketch)

232. In the structural evaluation of "Jivni" (Biography), what does "Pramanikta" refer to?
(A) The fictionalization of events
(B) Authenticity and factual verification of the subject's life events.
(C) The poetic rhythm of the prose
(D) The length of the book

233. Read the given scenario and answer the question that follows: A literary review magazine publishes an article that rigorously applies Marxist theory to analyze a recently published tribal novel, arguing that the novel's central conflict is fundamentally a class struggle over land resources.
This article is an example of which of the following?
(A) Saiddhantik Alochana (Theoretical Criticism)
(B) Marxvadi Vyavaharik Alochana (Marxist Practical Criticism)

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Which of the above competencies must the critic apply?
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

249. Which of the following is an exception to the structural features of "Atmakatha" (Autobiography)?
(A) Written in the first person.
(B) Relies on introspection and self-analysis.
(C) Focuses entirely on the objective biography of another person.
(D) Explores the author's internal development over time.

250. What is the most appropriate overarching reason for the integration of traditional folk elements (Lok-Tattva) into modern tribal and regional prose literature?
(A) To make the texts incomprehensible to urban readers.
(B) To assert cultural identity and preserve indigenous epistemology.
(C) To comply strictly with Western Victorian literary standards.
(D) To avoid having to create original plots.

Direction : Please read the following source carefully.

An academic evaluation project focuses on the development of prose literature within tribal and regional languages. Researchers observe that evaluating the structural evolution of these prose forms is critical for understanding regional literary heritage. The academic study explicitly examines the early developmental stages of prose literature, noting how the foundational structure and form of writing have systematically evolved over time. Rather than relying solely on oral traditions, the formalization into written prose literature marks a significant academic transition. Scholars meticulously document the progression of various prose categories, emphasizing that the study of their structure and form of writing requires a specialized analytical framework. This framework evaluates how regional prose adapts traditional narratives into structured literary texts. The case study concludes that the development of prose literature in tribal and regional languages is not a uniform process but rather a complex evolution of distinct structural paradigms. Consequently, academic institutions are now prioritizing the comprehensive study of these evolving forms to accurately map the trajectory of regional prose development without imposing foreign structural models on indigenous literary expressions.

Based on the above source, attempt the following five questions.

251. What is the primary focus of the academic evaluation project described in the passage?
(A) Detailed linguistic syntax of foreign structural models
(B) Regional prose development
(C) Traditional oral recitation techniques of ancient scholars
(D) The historical migration patterns of regional authors

252. According to the passage, what marks a significant academic transition in regional literary heritage?
(A) The formalization into written prose literature
(B) The rejection of structural literary paradigms
(C) The uniform process of narrative adaptation
(D) The exclusive reliance on foreign writing models

253. What does the study of the structure and form of writing require, according to the scholars?
(A) A standardized oral translation tool
(B) A traditional non-literary narrative
(C) A specialized framework
(D) A uniform international paradigm

254. How does the analytical framework evaluate the adaptation of regional prose?
(A) It evaluates how prose replaces oral traditions entirely
(B) It evaluates how prose mimics foreign structural models
(C) It evaluates how prose prevents the evolution of regional expressions
(D) Adapts narratives into structured texts

255. Why are academic institutions prioritizing the comprehensive study of these evolving forms?
(A) To impose foreign structural models on indigenous expressions

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'Freedom', citing historical examples, logical deductions, and moral arguments, without relying on a fictional narrative.
This piece aligns with the structure of which of the following?
(A) Vicharatmak Nibandh (Reflective/ Intellectual Essay)
(B) Ekanki (One-act play)
(C) Sansmaran (Memoir)
(D) Rekha Chitra (Sketch)

242. In Drama, what is the role of "Rangmanchiya Nirdesh" (Stage Directions)?
(A) To provide a summary of the play for critics.
(B) Instructions for movement, lighting, tone, and setting on stage.
(C) To act as the protagonist's main dialogue.
(D) To list the prices of tickets.

243. Read the given scenario and answer the question that follows: A text titled "Meri Yatra: Bastar Se Dilli Tak" meticulously details the physical route taken, the different communities encountered, the changing food habits, and the author's internal realization of India's vast cultural diversity.
This text is a classic example of:
(A) Yatra Vritant (Travelogue)
(B) Shastriya Alochana (Classical Criticism)
(C) Ekanki (One-act play)
(D) Reportaz (Reportage)

244. Which of the following statements about "Sansmaran" (Memoir) is correct?
(A) It must cover the entire historical epoch of a civilization.
(B) Rooted in memory and focusing on associations with subjects.
(C) It relies entirely on secondary library research.
(D) It prohibits the use of first-person narrative.

245. Because "Reportaz" aims to blend journalistic immediacy with literary affect, it frequently results in certain outcomes. Consider the following:
I. A narrative that evokes strong emotional responses to real-world issues.
II. The use of vivid descriptive language usually reserved for fiction.
III. Completely fabricated, mythological storylines.
IV. A focus on pressing socio-political or humanitarian crises.
Which of the above are valid cause-effect relationships?
(A) I, II, and IV only
(B) II, III, and IV only
(C) I, II, and III only
(D) I and IV only

246. Identify the correctness of the following statements regarding the "Vastu" of a novel.
Statement I: The "Vastu" (Plot) of a novel can be divided into 'Adhikarik' (Principal/Main plot) and 'Prasangik' (Incidental/Subplot).
Statement II: A short story (Kahani) typically contains a highly complex web of multiple 'Prasangik' (Subplots).
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

247. Identify the incorrect pair regarding the structure of Prose:
(A) Prarambh - The starting point where the setting and characters are introduced
(B) Charamotkarsh - The point of highest tension or conflict resolution
(C) Kathanak - The logical sequence and framework of events
(D) Bhasha - The physical theater where the story is printed

248. To conduct a comprehensive "Samalochana" (Critique) of a regional novel, a critic must apply certain analytical competencies. Consider the following:
I. Evaluation of the Kathanak (Plot structure).
II. Assessment of Charitra-Chitran (Characterization depth).
III. Analysis of Deshkaal/Vatavaran (Authenticity of setting).
IV. Examination of Bhasha-Shaili (Stylistic and linguistic choices).
V. Investigation of the author's personal banking details.

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of writing in drama integrates regional linguistic nuances into structured dialogues and stage directions, establishing a unique prose identity. Scholars evaluate various dramatic texts to understand how the foundational development of prose literature supports the intricate architectural requirements of regional drama. The investigation reveals that the study of their structure cannot be separated from the specific formal demands of dramatic writing. Consequently, the research initiative concludes that analyzing drama within tribal and regional languages requires specialized structural evaluation tools. By focusing strictly on the form of writing, academic evaluators can accurately assess how regional drama contributes significantly to the broader development of prose literature, distinct from non-performative prose categories.

Based on the above source, attempt the following five questions.

261. What is the central focus of the university's newly launched specialized research initiative?
(A) The historical non-performative prose
(B) The decline of structured dialogues
(C) The overarching plot of short stories
(D) Regional drama

262. According to the researchers, what do the distinct compositional frameworks in regional drama prioritize?
(A) Non-performative historical data
(B) Performative text structures
(C) Foreign stage configurations
(D) Standardized essay conventions

263. How does the form of writing in drama establish a unique prose identity?
(A) By removing all stage directions from the text
(B) By isolating foundational prose from architectural requirements
(C) Integrating regional linguistic nuances
(D) By conforming strictly to non-performative narrative models

264. What does the foundational development of prose literature support in this context?
(A) The elimination of distinct compositional frameworks
(B) The separation of linguistic nuances from structured texts
(C) The conversion of dramatic plays into academic essays
(D) Regional drama's architectural needs

265. What tool is deemed necessary to analyze drama within tribal and regional languages?
(A) Specialized structural evaluation tools
(B) Traditional narrative mapping techniques
(C) Generalized historical archiving methods
(D) Conventional non-performative frameworks

Direction : Please read the following source carefully.

An intensive textual analysis project focuses on the evolution of the Essay within the prose literature of tribal and regional languages. The academic investigation evaluates how the development of prose literature has facilitated the emergence of the Essay as a highly structured literary form. Scholars examine the precise form of writing utilized in regional essays, noting that the study of their structure reveals a methodical approach to thematic exploration. The case study highlights that the Essay in regional languages demands a distinct architectural framework, separating it from narrative-driven forms. Researchers meticulously analyze how structural coherence and formal organization define the regional Essay. By conducting a systematic study of their structure and form of writing, the academic team documents the foundational rules that govern essayistic prose in tribal contexts. The findings indicate that the structural integrity of the Essay significantly advances the overall development of prose literature. Ultimately, the project underscores that understanding the specific form of writing inherent in the Essay is crucial for scholars attempting to classify the structural evolution of non-fiction prose within regional and tribal language frameworks.

Based on the above source, attempt the following five questions.

266. What literary form is the intensive textual analysis project primarily focused on?
(A) Drama
(B) Essay
(C) Novel
(D) Short Story

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(B) To uniformly categorize all tribal narrative histories
(C) Mapping regional prose development
(D) To strictly separate written prose from traditional text

Direction : Please read the following source carefully.

A literary workshop organized for tribal language scholars focuses intensely on the structural dynamics of the story and the novel. The workshop syllabus highlights that analyzing the form of writing in both the story and the novel is essential for evaluating regional prose literature. In the context of tribal and regional languages, researchers document how the story form often relies on distinct structural elements that differentiate it from the more expansive novel. The study of their structure reveals that while the story requires condensed narrative frameworks, the novel allows for extended architectural complexity in its form of writing. Scholars at the workshop examine case files where the transition from short story formats to comprehensive novel structures reflects a broader development of prose literature. The analytical sessions underscore that evaluating the novel demands rigorous attention to how regional linguistic markers shape the text's overarching form. Ultimately, the academic consensus derived from the workshop asserts that the formal study of both the story and the novel is indispensable for mapping the structural development and sophisticated forms of writing emerging within contemporary tribal and regional prose literature.

Based on the above source, attempt the following five questions.

256. What is the intense focus of the literary workshop organized for tribal language scholars?
(A) The oral pronunciation of regional language texts
(B) The structural dynamics of the story and the novel
(C) The historical biography of regional novel authors
(D) The translation of expansive novels into foreign languages

257. What differentiates the story form from the novel according to the researchers' documentation?
(A) The story requires extended architectural complexity
(B) The story relies strictly on foreign structural elements
(C) The story completely ignores overarching narrative form
(D) The story requires condensed narrative frameworks

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258. What does the study of their structure reveal about the novel's form of writing?
(A) It allows for extended architectural complexity
(B) It relies entirely on condensed narrative frameworks
(C) It rejects the use of regional linguistic markers
(D) It prevents the broader development of prose literature

259. What does the transition from short story formats to comprehensive novel structures reflect?
(A) A decline in sophisticated forms of writing
(B) A rejection of tribal linguistic constraints
(C) A broader development of prose literature
(D) A return to strictly unwritten narrative forms

260. What does evaluating the novel demand during the workshop's analytical sessions?
(A) Focusing on linguistic markers and form
(B) Complete disregard for the architectural complexity of regional writing
(C) Strict adherence to the condensed narrative framework of short stories
(D) Total substitution of indigenous forms with standardized global formats

Direction : Please read the following source carefully.

A university's regional literature department recently launched a specialized research initiative centered entirely on drama within tribal and regional languages. The academic mandate dictates a rigorous study of the structure and form of writing specific to dramatic prose literature. Researchers examining regional drama note that its development hinges on distinct compositional frameworks that prioritize performative text structures. The case study investigates how the form

(D) Sansmaran - Recollection of past events and personalities

218. A writer crafting a "Sansmaran" (Memoir) based on their association with a famous tribal leader must exercise certain competencies. Consider the following:
I. Balancing personal subjectivity with factual authenticity.
II. Capturing the distinctive personality traits of the leader.
III. Writing a complete chronological history of the leader's ancestors.
IV. Evoking a sense of nostalgia or intimacy.
V. Completely erasing their own presence from the narrative.
Which of the above competencies must the author exercise?
(A) I, II, and IV
(B) II, III, and V
(C) I, III, and IV
(D) I, II, and V

219. Which of the following is NOT a structurally necessary element of an "Upanyas" (Novel)?
(A) Kathanak (Plot)
(B) Charitra-Chitran (Characterization)
(C) Chhand (Poetic Meter)
(D) Samvad (Dialogue)

220. What is the most appropriate definition of "Anchalik" in prose literature?
(A) Literature focused on outer space exploration.
(B) Literature capturing the authentic culture and life of a specific region.
(C) Literature written exclusively for children.
(D) Literature that strictly avoids rural settings.

221. Read the given scenario and answer the question that follows: In analyzing a regional text, a critic observes that the narrative does not follow a straight timeline but constantly jumps between the protagonist's childhood memories, present trauma, and imagined futures, mimicking the chaotic nature of human thought.
This text utilizes:
(A) Chetna Prawah (Stream of Consciousness)
(B) Shastriya Natak (Classical Drama)
(C) Varnanatmak Nibandh (Descriptive Essay)
(D) Reportaz (Reportage)

222. In the structural analysis of drama, what is "Neta"?
(A) The central character or protagonist who leads the action
(B) The curtain that drops at the end of an act
(C) The audience watching the play
(D) The physical stage

223. Read the given scenario and answer the question that follows: A literary piece vividly describes the physical appearance, unique walking style, and distinct vocal tone of an old village blacksmith. It is only two pages long and does not tell a complete story, but leaves a strong impression of the blacksmith's persona.
This piece is categorized as:
(A) Mahakavya (Epic)
(B) Rekha Chitra (Pen-portrait/Sketch)
(C) Alochana (Criticism)
(D) Jivni (Biography)

224. Which of the following statements about "Alochana" (Criticism) is correct?
(A) A deep methodological analysis of a text to evaluate its social contributions.
(B) It is simply the act of pointing out grammatical errors in a manuscript.
(C) It is synonymous with autobiography.
(D) It explicitly forbids the comparison of one author's work with another.

225. Because "Drama" (Natak) relies on dialogue (Samvad) to convey the story, it necessitates certain features. Consider the following:
I. Appropriately matched to the character's social class and background.
II. Highly economical and functional in driving the plot.
III. Composed entirely of abstract, meaningless sounds.
IV. Capable of revealing internal conflict and external tension.
Which of the above are valid cause-effect relationships?
(A) I, II, and IV only
(B) II, III, and IV only
(C) I, II, and III only
(D) I and IV only

226. Identify the correctness of the following statements regarding tribal prose.

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267. What does the study of the structure of regional essays reveal to the scholars?
(A) A randomized selection of narrative dialogues
(B) A methodical approach to thematic exploration
(C) A complete absence of architectural frameworks
(D) A strict reliance on performative text structures

268. From what is the Essay's distinct architectural framework separated in the case study?
(A) Narrative-driven forms
(B) Thematic exploration models
(C) Formal organization parameters
(D) Methodical tribal expressions

269. What defines the regional Essay according to the meticulous analysis of the researchers?
(A) The integration of dramatic stage directions
(B) The expansion of fictional architectural models
(C) Structural coherence and formal organization
(D) Non-methodical approaches to prose formatting

270. What is crucial for scholars attempting to classify the structural evolution of non-fiction prose?
(A) Ignoring the development of regional literature
(B) Merging essayistic prose with performative dramatic texts
(C) Dismantling the foundational rules of tribal contexts
(D) Studying the Essay's specific form

Direction : Please read the following source carefully.

A regional literature archive recently commissioned a study specifically targeting the yatra vritant within tribal and regional languages. The research parameters strictly require an analysis of the structure and form of writing characterizing this distinct genre. Scholars define the yatra vritant as a crucial component in the development of prose literature, necessitating careful structural evaluation. The academic case study observes that the form of writing in a yatra vritant uniquely organizes spatial and temporal experiences into a cohesive prose structure. By focusing on the study of their structure, researchers identify how the yatra vritant integrates descriptive frameworks with sequential narrative mapping. The archive's evaluators document that the structural rules governing the yatra vritant differ fundamentally from those of standard essays. Analyzing this form of writing provides essential insights into how regional languages articulate movement and geography through formalized prose literature. The study concludes that the continued academic investigation into the yatra vritant is vital for a comprehensive understanding of structural diversity. Consequently, evaluating the yatra vritant remains indispensable for mapping the broader structural development of prose literature in regional contexts.

Based on the above source, attempt the following five questions.

271. Which specific literary genre is targeted by the regional literature archive's study?
(A) Regional novel
(B) Performative drama
(C) Yatra vritant
(D) Analytical essay

272. How does the form of writing in a yatra vritant function according to the academic case study?
(A) It replaces geographical movement with theoretical critique
(B) Organizes spatial/temporal experiences
(C) It isolates descriptive frameworks from narrative texts
(D) It conforms strictly to the structural rules of standard essays

273. What does the yatra vritant integrate based on the structural study conducted by researchers?
(A) Fictional dialogues with standardized stage directions
(B) Non-temporal analysis with abstract theoretical models
(C) Disjointed spatial mapping with unstructured grammar
(D) Descriptive and sequential mapping

274. From which form do the structural rules governing the yatra vritant fundamentally differ?
(A) Standard essays

NODIA

18. (A) I, III, and IV
The development of tribal prose was significantly influenced by missionary efforts to translate religious texts, which necessitated the standardization of scripts. This written evolution emerged from an existing oral tradition that was already rich in folklore. While modern institutions were initially slow to recognize these forms, the structural development was fueled by the need for documenting indigenous identity and cultural heritage.

19. (C) It is written by the subject themselves in the first person.
A biography is a researched account of an individual's life written by someone else, typically from a third-person perspective. When a person writes about their own life in the first person, the work is classified as an autobiography or Atmakatha. Therefore, the use of a first-person narrative by the subject themselves is an exception to the standard definition of Jivni.

20. (D) It is a critical analysis of a text's aesthetic and thematic elements.
In the context of regional and tribal literature, Alochana involves the methodological evaluation of a work's artistic value. It goes beyond mere summarization to examine the depth of themes, the effectiveness of the language, and the overall impact of the text. By providing this analysis, critics help readers appreciate the complexities and social relevance of indigenous and regional writings.

21. (A) Both A and R are true and R is the correct explanation of A.
Memoirs are vital in tribal literature because they bridge the gap left by mainstream historiography. Since tribal voices were often excluded from colonial and national records, personal recollections provide an essential counter-narrative for historical continuity. These first-hand accounts preserve the cultural memory and lived experiences of communities, ensuring that their unique histories are documented and maintained for future generations.

22. (B) The stage or theatrical space
Rangmanch refers to the physical environment or stage where a dramatic performance takes place. It encompasses the architecture of the performance space, the lighting, and the scenery required to bring a script to life. In the study of drama, understanding Rangmanch is crucial because the script is specifically designed to be enacted and visualized within this three-dimensional theatrical space.

23. (D) P-3, Q-1, R-2, S-4
Different prose genres are identified by their unique structural focuses and narrative goals. Novels provide expansive narratives with deep character development, while essays are used for expository or argumentative themes. Reportage blends journalism with literary flair, and pen-portraits or Rekha Chitra capture character traits rapidly. Identifying these features allows for a clear understanding of the diverse landscape of regional prose.

24. (A) It weaves geographical facts with subjective cultural experiences.
A travelogue is structurally defined by its combination of objective geographical information and the author's personal observations. It records the spatial movement of the writer while providing insights into the culture, language, and people encountered during the journey. Unlike poetry or formal drama, its primary focus is the narrative documentation of a real journey through both physical and cultural landscapes.

25. (C) I, III, and IV only
Reportage, or Reportaz, originated as a literary form during times of significant social upheaval, such as wars or famines. It requires the author to engage deeply with the subject matter through direct observation. While it is factual, it is never dry; instead, it uses literary techniques to make real-world events vivid and emotionally resonant for the reader in ways standard journalism cannot.

26. (C) Statement I is correct but Statement II is incorrect.
Samalochana involves a comprehensive evaluation of a literary work from multiple perspectives to determine its true aesthetic and social value. While it strives for a balanced analysis, it cannot be completely devoid of subjective interpretation, as the critic's own aesthetic sensitivity and ideological framework

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participants analyze how the development of prose literature is critically sustained by these evaluative frameworks. The structural investigation reveals that Alochana provides a formalized analytical structure, while samalochana incorporates a comparative structural design. Furthermore, samichha relies on a distinct form of writing focused strictly on systematic review and assessment. The case study highlights that these three critical forms require rigorous architectural precision in their prose literature formatting. Scholars document that without the structural maturity provided by Alochana, samalochana, and samichha, the overarching development of prose literature would lack academic rigor. The seminar concludes that the detailed study of their structure and form of writing is mandatory for evaluating the theoretical maturity of regional texts. Consequently, these evaluative prose forms are recognized as fundamental structural pillars in the ongoing formalization of tribal and regional languages.

Based on the above source, attempt the following five questions.

281. Which critical prose forms are exclusively focused on during the advanced seminar?
(A) Alochana, samalochana, samichha
(B) Sansmaran, rekha chitra, and jivni forms
(C) Story, novel, and dramatic prose types
(D) Reportaz, essay, and yatra vritant styles

282. What type of structure is revealed to be provided by Alochana?
(A) A narrative-driven performative text
(B) A formalized analytical structure
(C) A retrospective memory mapping design
(D) A concentrated textual portrait format

283. What kind of structural design does samalochana incorporate?
(A) A non-evaluative fictional design
(B) A comparative structural design
(C) A spatial and temporal mapping design
(D) An unstructured chronological design

284. On what does the distinct form of writing in samichha strictly focus?
(A) Systematic review and assessment
(B) Comparative dialogue formatting
(C) Architectural development of plays
(D) Chronological biographical data

285. According to the scholars, what would happen to prose literature without the structural maturity provided by these forms?
(A) It would seamlessly transition into oral tradition
(B) It would adopt foreign narrative models perfectly
(C) It would lack essential academic rigor
(D) It would merge all genres into a single form

Direction : Please read the following source carefully.

A specialized archival research project is currently assessing the structural parameters of the jivni within the prose literature of tribal and regional languages. The investigation is strictly confined to analyzing the form of writing and the organizational framework inherent to this biographical genre. Scholars note that the jivni represents a highly specialized category in the development of prose literature, requiring sequential and verified structural mapping. The study of their structure reveals that the jivni utilizes a distinct form of writing that systematically organizes chronological data into a coherent prose narrative. The academic case study emphasizes that the structural integrity of the jivni must rigorously balance factual architecture with formal prose conventions. Researchers document how regional language constraints influence the specific structural form of the jivni. By thoroughly examining the form of writing, the project confirms that the jivni contributes a unique organizational model to regional literature. Ultimately, the study concludes that a dedicated academic focus on the structural mechanics of the jivni is essential for comprehending the broader development of prose literature within distinct tribal linguistic frameworks.

Based on the above source, attempt the following five questions.

286. What specific genre is the specialized archival research project currently assessing?
(A) Sansmaran
(B) Reportaz
(C) Alochana
(D) Jivni

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287. What type of structural mapping does the jivni require according to the scholars?
(A) Performative and randomized dialogue mapping
(B) Evaluative and comparative review mapping
(C) Sequential and verified structural mapping
(D) Retrospective and non-factual memory mapping

288. How does the distinct form of writing in the jivni handle chronological data?
(A) It discards chronological data in favor of thematic critique
(B) Chronological narrative organization
(C) It converts chronological data into unstructured poetry
(D) It randomizes chronological data to avoid formal conventions

289. What must the structural integrity of the jivni rigorously balance?
(A) Retrospective memory with analytical criticism
(B) Performative dialogues with travel experiences
(C) Regional dialects with standardized foreign formats
(D) Factual architecture with formal prose conventions

290. According to the project's conclusion, why is a dedicated academic focus on the jivni's structural mechanics essential?
(A) Understanding prose development
(B) For preventing the growth of fictional regional novels
(C) For removing historical facts from contemporary texts
(D) For converting biographical data into dramatic plays

Direction : Please read the following source carefully.

A contemporary literary task force has been assigned to evaluate the emergence of the Reportaz in the prose literature of tribal and regional languages. The primary academic directive is to conduct a rigorous study of their structure and the specific form of writing utilized in this genre. Researchers note that the Reportaz significantly accelerates the modern development of prose literature by introducing journalistic architectural frameworks into regional texts. The case study investigates how the form of writing in the Reportaz prioritizes structural immediacy and observational precision. Scholars systematically analyze various texts to understand how the Reportaz blends factual reporting with formal literary structure. The findings indicate that the study of their structure unveils a highly methodical approach to documenting contemporary events in regional languages. The task force concludes that the form of writing required for the Reportaz is structurally distinct from traditional narrative genres. Consequently, understanding the structural dynamics of the Reportaz is deemed crucial for academic evaluators monitoring the structural evolution and progressive development of prose literature in localized linguistic settings.
Based on the above source, attempt the following five questions.

291. Which emerging genre is the contemporary literary task force assigned to evaluate?
(A) Sansmaran
(B) Jivni
(C) Reportaz
(D) Samalochana

292. What does the Reportaz introduce into regional texts to accelerate prose development?
(A) Journalistic architectural frameworks
(B) Retrospective memory mapping frameworks
(C) Fictional narrative frameworks
(D) Traditional poetic frameworks

293. What does the form of writing in the Reportaz prioritize according to the case study?
(A) Fanciful dialogues and abstract stage directions
(B) Chronological biography and comparative critique
(C) Unstructured thematic exploration and spatial mapping
(D) Structural immediacy and observational precision

294. What does the Reportaz successfully blend, as analyzed by the scholars?
(A) Standard essays with non-performative prose
(B) Factual reporting with formal literary

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structure
(C) Evaluative criticism with retrospective memories
(D) Fictional story structures with expansive novel designs

295. What does the task force conclude about the form of writing required for the Reportaz?
(A) It mirrors the exact structure of a regional novel
(B) It relies entirely on oral traditions without form
(C) Structurally distinct
(D) It functions identical to ancient dramatic prose

Direction : Please read the following source carefully.

A comprehensive academic review seeks to synthesize the structural evaluation of various genres, including the story, novel, drama, and Essay, within tribal and regional languages. The central thesis of the review asserts that the holistic development of prose literature depends entirely on the specialized study of their structure and form of writing. Researchers construct a complex case study analyzing how distinct genres maintain their structural boundaries while collectively advancing regional prose. The evaluation highlights that the form of writing in a drama differs structurally from the narrative expanse of a novel or the thematic concentration of an Essay. Scholars emphasize that rigorous structural documentation is necessary to accurately classify these diverse forms. The review confirms that the study of their structure prevents the analytical conflation of distinct prose categories. By mapping the specific form of writing for each genre, the academic review provides a standardized structural framework for future evaluations. Ultimately, the synthesis concludes that systematic structural analysis is the absolute foundation for understanding the intricate development of prose literature across all tribal and regional linguistic landscapes.

Based on the above source, attempt the following five questions.

296. What is the central thesis of the comprehensive academic review regarding holistic development?
(A) It relies on ignoring distinct structural boundaries completely
(B) It depends on synthesizing regional languages into one format
(C) It relies on replacing regional prose with standardized foreign novels
(D) Studying structure and form

297. How do distinct genres behave while collectively advancing regional prose literature?
(A) They maintain their distinct structural boundaries
(B) They merge into a single, uniform prose format
(C) They eliminate thematic concentration completely
(D) They abandon their specific forms of writing

298. From what does the form of writing in a drama structurally differ according to the review?
(A) The structural boundaries of formal reviews
(B) Novel expanse and Essay concentration
(C) The performative dimensions of tribal language
(D) The evaluative criticism of samichha and samalochana

299. What does the study of their structure prevent during prose evaluation?
(A) The accurate classification of distinct prose forms
(B) Analytical conflation
(C) The holistic development of regional prose literature
(D) The synthesis of generalized non-fiction frameworks

300. What does mapping the specific form of writing for each genre provide for future evaluations?
(A) A standardized structural framework
(B) An unstructured theoretical methodology
(C) A narrative technique devoid of structure
(D) An oral tradition preservation model

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36. (C) Statement I is correct but Statement II is incorrect.
A biography must be grounded in factual accuracy and objective research to maintain its credibility as a historical record. While the biographer may interpret events, inventing fictional occurrences to heroize the subject violates the ethical standards of the genre. The goal is to provide a truthful and holistic account of a person's life, reflecting both their achievements and their human flaws.

37. (C) Charam Utkarsh (Climax) - The introduction of the characters
In the structure of a short story, Charam Utkarsh refers to the climax, which is the point of maximum tension or the turning point of the narrative. The introduction of characters and settings occurs during the initial phase, known as the exposition or Prarambh. Misidentifying these stages can lead to a misunderstanding of how narrative tension is built and eventually resolved.

38. (B) I, II, III, and V
The structural form of tribal prose was shaped by the transition from oral storytelling to linear writing and the influence of neighboring regional languages. Socio-political movements for identity and the development of indigenous scripts also played critical roles. Rather than following strict Sanskrit poetics, tribal authors developed hybrid styles that combined traditional oral rhythms with modern written structures to express their contemporary realities.

39. (D) It must blindly praise the author without critical inquiry.
The purpose of Samalochana is to provide an objective and critical evaluation of a text's thematic depth and stylistic features. Blindly praising an author without inquiry contradicts the very nature of criticism, which requires a balanced analysis of both merits and demerits. A good critic maintains intellectual independence to ensure that their evaluation provides a true assessment of the work's quality.

40. (A) A Nibandh explores ideas or reflections, whereas a Kahani narrates events.
The primary distinction between an essay and a story lies in their narrative goals and structural focus. An essay, or Nibandh, is an intellectual or reflective exploration of ideas and arguments. In contrast, a story, or Kahani, is centered on the narration of specific events and the development of characters within a plot. These two forms serve different purposes in prose.

41. (A) Both A and R are true and R is the correct explanation of A.
Regional novels are specifically designed to capture the authentic life of a particular area, which necessitates the use of local dialects and folklore. By integrating these elements, authors provide a realistic and immersive experience that reflects the unique cultural and linguistic flavor of the region. This approach ensures that the setting is not just a background but an integral part.

42. (A) A real-life travel narrative integrating geographical and cultural observations.
A Yatra Vritant is a prose form that documents an actual journey, blending geographical descriptions with cultural and personal insights. It is distinguished from purely fictional accounts by its foundation in real places and experiences. The author serves as both a traveler and an observer, providing the reader with a detailed and subjective account of the landscapes and communities they encounter.

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43. (D) P-3, Q-2, R-4, S-1
Various prose genres are motivated by different triggers, ranging from personal nostalgia in memoirs to the publication of new works for reviews. Biographies are driven by the historical significance of individuals, while reportage is motivated by social crises. Understanding these motivations helps in identifying the purpose and structural choices made by authors when they select a specific form of writing.

44. (B) It bridges the gap between text and reader by elucidating meanings.
Criticism, or Alochana, plays a vital role in the literary ecosystem by helping readers understand and appreciate complex texts. It provides a methodological analysis of thematic and aesthetic elements, making the work more accessible. By elucidating meanings and providing context, the critic acts as an intermediary who enhances the reader's engagement with both regional and tribal literature across various genres.

9. (C) Extensive academic footnotes and formal citations
A conventional short story relies on structural components like plot, characterization, and setting to create a unified emotional effect. While literary realism may involve research, the inclusion of extensive academic footnotes and formal citations is characteristic of scholarly writing, not creative fiction. The focus of the genre remains on the narrative flow and the psychological development of characters within a story.

10. (A) Sansmaran is based on personal memory while Jivni is a researched life account.
The distinction between memoir and biography lies in their evidentiary basis and narrative perspective. A memoir, or Sansmaran, is built upon the author's subjective recollections and personal relationship with the subject. In contrast, a biography, or Jivni, is a more objective and comprehensive researched account of an individual's life, often covering their entire history through documented facts and records.

11. (A) Both A and R are true and R is the correct explanation of A.
During periods of social upheaval, the Reportaz form becomes essential because it combines journalistic accuracy with literary depth. This hybrid structure allows authors to present factual accounts of crises in a way that captures the emotional and human dimension of social realism. Because it bridges the gap between news and art, it serves as a powerful tool for social movements.

12. (B) A comprehensive literary review of a book
In the study of prose, Samichha refers to the critical examination and review of a literary work. It involves summarizing the content while evaluating the author's stylistic and thematic choices. This form provides a bridge between the text and the potential reader, offering an assessment of the work's value and its place within the broader literary or regional context.

13. (C) P-3, Q-4, R-2, S-1
Dramatic structure involves specific elements that work together to create a performance. Vastu represents the organized plot, while Neta identifies the protagonist driving the action. Rasa constitutes the emotional sentiment experienced by the audience, and Samvad provides the conversational medium for character interaction. Understanding these terms is vital for analyzing how a dramatic script transforms into an enacted theatrical experience.

14. (B) It allows the expression of subjective reflections on a topic.
The regional essay, or Nibandh, is a flexible prose form that provides a platform for the author's personal views and intellectual reflections. Unlike poetry, it does not require a metric structure, and unlike dramatic scripts, it is primarily intended for reading. It welcomes the use of first-person narrative, allowing the author to engage directly and subjectively with specific themes.

15. (A) I, II, and III only
Novels and short stories differ significantly in their structural scope and narrative complexity. While a novel features a broad canvas with multiple characters and intersecting subplots, a short story focuses on a single incident to achieve a unified effect. Novels facilitate extensive character evolution over a long period, whereas short stories are more concentrated, requiring few characters to maintain their focus.

16. (C) Statement I is correct but Statement II is incorrect.
Regional travelogues often serve as valuable anthropological documents by recording the customs, geography, and social structures of different areas. For a travelogue to be successful, it must maintain a degree of geographical and cultural accuracy rather than relying solely on imaginary landscapes. The genre's strength lies in the authentic interaction between the author's subjective experience and the objective reality.

17. (B) Alochana - Fictional world-building
Alochana, or criticism, is a secondary literary form focused on the analysis and evaluation of existing texts rather than the creation of fictional worlds. While genres like Rekha Chitra and Yatra Vritant rely on description and observation, criticism is analytical and interpretive. It derives its existence from primary literary works, seeking to elucidate their meanings rather than building an independent narrative.

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(B) Spatial narratives
(C) Sequential frameworks
(D) Regional travelogues

275. What essential insights are provided by analyzing the form of writing in a yatra vritant?
(A) How structural rules impede the development of prose literature
(B) How standard essays map sequential fictional frameworks
(C) How regional languages articulate movement and geography
(D) How tribal scholars reject structural diversity entirely

Direction : Please read the following source carefully.

A comparative academic study investigates the precise structural differences between sansmaran and rekha chitra within the prose literature of tribal and regional languages. The research protocol focuses strictly on the study of their structure and form of writing. Scholars observe that while both genres contribute significantly to the development of prose literature, they utilize distinct organizational frameworks. The sansmaran relies on a structured retrospective form of writing, prioritizing chronological or thematic memory mapping. In contrast, the rekha chitra demands a highly concentrated structural form, utilizing precise descriptive frameworks to construct a textual portrait. The case analysis evaluates how these specific forms of writing shape the reader's structural engagement with the text. By rigorously documenting the sansmaran and the rekha chitra, researchers highlight the sophisticated architectural diversity present in regional prose. The study emphasizes that understanding the development of prose literature requires a meticulous examination of how these distinct structural forms operate. Ultimately, the formal evaluation of the sansmaran and rekha chitra provides vital academic data regarding the complex form of writing embedded within tribal and regional literary traditions.

Based on the above source, attempt the following five questions.

276. Which two specific genres are structurally compared in the academic study?
(A) Sansmaran and rekha chitra
(B) Extended novel and analytical essay
(C) Performative drama and travel vritant
(D) Formal reportaz and systematic samichha

277. What type of form of writing does the sansmaran primarily rely upon?
(A) A highly concentrated performative dialogue framework
(B) A sequential narrative mapping of spatial geography
(C) An unstructured approach to prospective thematic design
(D) Retrospective memory mapping

278. What structural form does the rekha chitra demand according to the researchers?
(A) A diffuse and expansive chronological mapping
(B) Precise descriptive frameworks
(C) A standardized performative stage configuration
(D) A theoretical model rejecting descriptive texts

279. What is the primary purpose of the rekha chitra's precise descriptive framework?
(A) To organize spatial and temporal travel experiences
(B) To outline the overarching plot of a tribal novel
(C) To construct a highly concentrated textual portrait
(D) To document a structured retrospective memory

280. What does the rigorous documentation of these two genres highlight in regional prose?
(A) The limitation of non-fiction frameworks
(B) The uniform simplicity of all tribal narratives
(C) The lack of complex forms of writing
(D) Architectural diversity

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Direction : Please read the following source carefully.

An advanced seminar on regional literature focuses exclusively on the critical prose forms of Alochana, samalochana, and samichha. The seminar's core objective is the intensive study of their structure and specific form of writing within tribal and regional languages. Academic

play a role. The process remains a blend of objective analysis and the critic's personal literary insights.

27. (D) Deshkaal - The climax or resolution of the conflict
In the structure of a short story, Deshkaal refers specifically to the setting, encompassing both the time and the geographical or social environment of the narrative. It is not the climax or resolution, which are different structural stages of the plot development. Understanding the setting is crucial because it provides the necessary context for the characters' actions and the overall atmosphere.

28. (B) I, II, and III
A traditional essay is built upon a logical three-part structure consisting of an introduction, a central expansion of the topic, and a concluding synthesis. Elements like plot or acting belong to narrative fiction and drama rather than the expository form of the essay. By following this systematic organization, the author ensures that their ideas are presented clearly and persuasively to the reader.

29. (C) Samvad-rahit (Dialogue-less)
Novels are categorized based on their themes and narrative approaches, such as regional, historical, or psychological styles. Dialogue is a fundamental structural component of almost all novels, as it facilitates character interaction and plot advancement. Therefore, a dialogue-less novel is not a recognized or standard sub-category in regional literature, as the genre relies heavily on conversational exchanges to build realism.

30. (D) Novels rely on a print culture, while poetry is suited for oral traditions.
The late emergence of the novel in tribal languages is primarily due to the transition from oral to print culture. Tribal poetry and folktales are perfectly suited for oral transmission and communal performance, which does not require literacy. In contrast, the novel is a long-form prose narrative that requires a stabilized script, mass printing, and a reading public to thrive.

31. (A) Both A and R are true and R is the correct explanation of A.
Rekha Chitra is considered closely related to visual arts because of its graphic descriptive power. By using a few carefully chosen, evocative words, the author creates a vivid mental image of a scene or personality, much like a sketch artist using lines. This economy of language and focus on striking traits allow the reader to visualize the subject with intensity.

32. (B) To see or evaluate properly
The term Alochana is derived from roots that signify the act of seeing or examining a subject from all sides. In a literary context, it means to evaluate a work properly by analyzing its aesthetic, thematic, and structural components. It is a methodological approach to understanding literature, going beyond simple reading to achieve a deep and critical appreciation of the text.

33. (B) P-2, Q-1, R-4, S-3
Literary criticism is divided into various schools, each with a distinct focus. Classical criticism adheres to ancient rules, while Marxist criticism analyzes class struggle and socio-economic contexts. Psychological criticism explores the subconscious mind, and stylistic criticism focuses on linguistic structures. This categorization allows for a multi-faceted analysis of literature, providing diverse frameworks through which a text can be understood and evaluated.

34. (A) It is subjective and centers on the author's relationship with subjects.
A memoir, or Sansmaran, is a deeply personal form of writing that revolves around the author's memories and associations. Unlike a full biography, it does not need to cover an entire lifespan or provide objective statistical data. Its value lies in its subjectivity, capturing specific moments and relationships that provide an intimate look at the author's past and the people they encountered.

35. (C) I, II, and IV only
Regional drama evolved from traditional folk forms while incorporating Western theatrical influences during the colonial era. Modern stagecraft and technology have further transformed its structural writing, allowing for more complex presentations. While dialogue remains the core of drama, the integration of music and dance from folk traditions ensures that regional theater maintains a unique cultural identity alongside its modern developments.

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ANSWERS

1. (C) A is true but R is false.
The transition of tribal languages from oral traditions to written prose literature was primarily driven by the necessity for documentation and script standardization. While these languages possess rich oral histories, they traditionally lacked strong written prose traditions before modern linguistic intervention. Consequently, the assertion accurately identifies the catalyst, but the reason incorrectly assumes pre-existing written histories.

2. (A) A descriptive literary sketch of a person, place, or event using words.
In regional prose literature, the term Rekha Chitra refers to a specialized genre that functions as a word-picture. It utilizes precise and evocative language to capture the essential traits of a subject, much like a charcoal sketch. This form prioritizes vividness and brevity over a detailed chronological biography, focusing instead on creating a lasting impression of the subject.

3. (C) P-2, Q-4, R-3, S-1
Regional literary forms are defined by their core structural elements and thematic focuses. Travelogues emphasize spatial displacement and cultural encounters, while memoirs rely on personal memory and subjective recollection. Short stories are constructed around plots and unified effects, whereas reportage involves journalistic observation. Mapping these correctly requires understanding how each genre structures its narrative and utilizes its primary source material.

4. (D) The geographical region functions as a central character in the narrative.
The Anchalik Upanyas or regional novel is distinguished by its intense focus on a specific geographical area. Rather than serving as a mere backdrop, the region actively shapes the lives, language, and culture of the inhabitants, essentially becoming a character itself. This genre celebrates local dialects and traditions, making the unique identity of the locale central to the narrative.

5. (C) I and III only
Literary critique or Samalochana demands a balanced and objective evaluation of a work's strengths and weaknesses. It is a logical process rather than a purely emotional one, requiring the critic to possess a deep understanding of historical and cultural contexts. By applying theoretical frameworks, the critic elucidates the text's significance, bridging the gap between the author's intent and the reader's understanding.

6. (C) Statement I is correct but Statement II is incorrect.
Transitioning from oral folktales to written short stories requires a formalization of narrative structure to suit the requirements of print media. However, tribal authors do not completely abandon traditional motifs; instead, they integrate these oral elements into written forms to preserve cultural authenticity. Thus, while the structure becomes more formalized, the thematic and symbolic heritage of the community remains.

7. (D) Reportaz - Fictional narrative of supernatural events
Reportaz is a literary form that blends factual journalistic reporting with creative sensibility, focusing on real-life events like social crises or movements. Unlike fictional narratives centered on the supernatural, it is grounded in objective reality and direct observation. Its primary goal is to document historical and social truths using an evocative style that resonates deeply with the reading public.

8. (A) I, III, and IV
Tribal drama has deep roots in community rituals and festivals, where music and dance are inseparable from the performance. Modern practitioners have adapted these traditional forms to address contemporary socio-political issues, using the stage for social awareness. Unlike classical models, these forms often emphasize community participation and ritualistic origins rather than strict adherence to Aristotelian unities or proscenium stage settings.

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45. (C) I, II, III, and IV
A complete dramatic script is composed of several essential structural elements that facilitate its performance. These include the prologue, the division into acts and scenes, and stage directions for the actors and technical crew. By including these components, the playwright provides a comprehensive blueprint that ensures the narrative is effectively translated from the written page to the enacted theatrical space.

46. (D) Statement I is incorrect but Statement II is correct.
Rekha Chitra is defined by its brevity and focus on sharp, illustrative details rather than extensive backstories. The goal is to capture the essence of a personality through specific traits and mannerisms, creating a vivid word-portrait in a short space. This efficiency of language distinguishes it from more expansive genres like the novel or the detailed chronological biography, prioritizing impression over history.

47. (A) Bhavatmak Nibandh - Statistical essay focusing on numerical data
A Bhavatmak Nibandh is an emotional or lyrical essay that focuses on feelings and poetic expression rather than numerical or statistical data. In contrast, descriptive, narrative, and reflective essays have clear structural goals related to scenes, events, or intellectual arguments. Mislabeling an emotional essay as statistical ignores the fundamental subjective and artistic nature of the genre, which prioritizes sentiment over data.

48. (B) II, III, and IV
A novel is structurally designed as an expansive narrative that allows for a vast canvas of characters and intersecting storylines. The setting plays a crucial role in shaping character motivations, and authors utilize various techniques like flashbacks and stream of consciousness to deepen the plot. Unlike simpler forms, the novel represents the complexity of life through its detailed development and multi-layered structure.

49. (B) It is longer and more exhaustive than a full theoretical Alochana (Criticism).
A review, or Samichha, is typically a concise and immediate appraisal of a newly published work, making it shorter than a full theoretical critique. Its primary purpose is to inform potential readers about the content and quality of the book. By providing a brief summary and a critical verdict, the review serves as a practical guide within the literary marketplace for audiences.

50. (A) Vyangya (Satire)
Vyangya is a prose form that uses humor, irony, and exaggeration to criticize and expose the flaws of individuals or society. It is a powerful tool for social commentary, often using wit to address serious issues in a way that engages the reader. Unlike memoirs or biographies, its primary goal is not documentation but the critical and often comedic evaluation of human behavior.

51. (A) Both A and R are true and R is the correct explanation of A.
Tribal authors often retain iterative phrases and conversational tones from oral traditions to maintain cultural authenticity in their written prose. This influence is reflected in the unique syntax and rhythm of the text, which mirrors the communal and performative nature of traditional storytelling. By blending these oral elements with written structures, writers preserve the distinct linguistic identity of their communities.

52. (B) The underlying plot or storyline
In prose literature, Kathanak refers to the organizational structure of events that make up the plot. It is the framework upon which characters and themes are developed, providing the causal links between different parts of the narrative. A well-constructed Kathanak ensures that the story moves logically from the initial exposition toward a compelling climax and eventual resolution for the reader.

53. (A) P-4, Q-3, R-2, S-1
Narrative techniques like flashbacks, foreshadowing, and stream of consciousness are essential tools for structuring modern prose. Flashbacks interrupt chronology to provide history, while foreshadowing hints at future events. Stream of consciousness presents an unedited flow of experience, and omniscient narration offers a total perspective on the characters. These techniques allow authors to manipulate time and perspective to create more complex stories.

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breaks up long passages of narrative description, making the story more dynamic. By using Samvad effectively, authors create a sense of realism and allow characters to interact in ways that deepen the reader's understanding of their motivations.

125. (B) I, II, and IV only
The brevity and vivid imagery of a Rekha Chitra lead to the exclusion of unnecessary background and a heavy reliance on precise adjectives. This structural focus results in a quick and striking impression on the reader's mind. By avoiding expansive narratives, the author successfully captures the essence of a person or scene in a concentrated form that prioritizes visual and behavioral intensity.

126. (C) Statement I is correct but Statement II is incorrect.
Early tribal prose often served a didactic purpose, aiming to educate or convey a moral message through literature. Didactic literature is designed to provide both aesthetic pleasure and a meaningful lesson to the community. This focus on educational value helped in the formalization of tribal languages as they moved from oral traditions to written formats that could be used in various social contexts.

127. (D) Ekanki - Multi-act epic play spanning several days of performance
An Ekanki is specifically a single-act play designed for a short performance time and focused on a unified theme. It is not a multi-act epic, which would be a full-length drama or a Mahakavya. Misidentifying the scale and structure of the one-act play ignores its fundamental purpose as a concentrated and impactful form of theatrical storytelling within the regional prose tradition.

128. (A) I, II, III, and V
To evaluate a short story, a student must analyze the central conflict, the pacing toward the climax, and the authentic representation of the setting. The economic use of dialogue also plays a key role in the narrative's effectiveness. These structural elements ensure that the story is well-constructed and capable of delivering its intended theme or unified effect to the reader.

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129. (D) An objective sequence of logical arguments attacking a philosophical theory
A descriptive essay, or Varnanatmak Nibandh, focuses on the spatial arrangement and sensory details of a place or object rather than logical arguments. It provides a relatively static and visual presentation that relies on sight, sound, and smell to engage the reader. Systematic logical arguments are characteristic of reflective or intellectual essays, which prioritize reasoning and abstract thought over physical description.

130. (D) It blends hard journalistic facts with literary aesthetics, emotional depth, and narrative techniques.
Reportage is considered a literary genre because it goes beyond simple reporting to include aesthetic sensibility and emotional depth. It uses narrative techniques to make real-world events more engaging and meaningful for the reader. This combination of factual truth and artistic expression allows Reportaz to capture the complexity of human experience during social crises in ways that standard journalism cannot.

131. (A) IV, III, I, II
Prose forms can be arranged from objective to subjective based on their narrative focus and grounding in facts. Reportage and biography rely heavily on documented reality, while autobiographies and personal essays prioritize internal reflection and subjective experience. This sequence reflects how different genres use information and personal voice to construct their narratives, ranging from journalistic documentation to deeply individual literary expression.

132. (A) Criticism that deals with the establishment and study of literary theories and principles.
Theoretical criticism, or Saiddhantik Alochana, focuses on establishing the rules and principles that govern literature. It explores the nature of art, aesthetic value, and the methodology of critical analysis. By providing this framework, theoretical criticism offers the tools needed for practical criticism, allowing for a deeper understanding of how literary works are constructed and how they function within a society.

63. (A) P-1, Q-2, R-3, S-4
Essays are classified by their primary characteristics, such as logic in reflective essays and emotional intensity in lyrical ones. Descriptive essays focus on visual details, while analytical or comparative essays rely on contrasting different subjects. This classification helps in identifying the author's intent and the structural approach used to present intellectual or emotional content in a systematic and effective manner.

64. (B) It relies on personal involvement and connection to the subject.
A memoir is distinguished by its reliance on the author's personal involvement and memories of the subject. It is not an objective statistical analysis but a subjective narrative that highlights specific relationships and moments from the past. This personal connection provides the text with its emotional resonance and authenticity, offering a unique perspective on real events and historical figures.

65. (A) I, II, and IV only
Drama is specifically designed for visual performance, making stage directions a vital structural component of the script. The central conflict is enacted through dialogue and movement rather than mere description, differentiating it from the novel. While dramas can have monologues, they are primarily collaborative and performative mediums that rely on external action to convey the narrative and engage the audience visually.

66. (A) Both Statement I and Statement II are correct.
Short stories and novels serve different narrative functions through their distinct structural designs. The short story is concentrated, focusing on a single emotional effect or a specific slice of life. In contrast, the novel is expansive, aiming to capture the totality of human experience through multiple intersecting themes and character arcs. Both forms are essential components of the modern prose tradition.

67. (C) Yatra Vritant (Travelogue) - Second-person imperative perspective
Travelogues are typically written from a first-person observational perspective, documenting the author's own journey and experiences. While they describe places and people, they do not traditionally use a second-person imperative perspective as their primary mode. Understanding the point of view is crucial for analyzing how prose forms like autobiographies, biographies, and memoirs establish their narrative authority and connect with readers.

68. (A) I, III, and V
Rekha Chitra captures the essence of a subject through precise, descriptive word-strokes, emphasizing unique characteristics rather than providing an expansive history. It often blurs the line between a descriptive story and an essay, focusing on brevity and vivid imagery. This genre prioritizes the striking impression of a person or object, making it a specialized and highly visual form of regional prose literature.

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69. (C) Blind endorsement of the author's previous works
A good review requires objectivity, clarity, and an understanding of the genre to provide an honest assessment of a work's quality. Blindly endorsing an author's previous works without considering the current text's merits undermines the credibility of the review. The critic's role is to offer a fair judgment that helps readers decide whether a book is worth their time and attention.

70. (B) It actively shapes the dialect, culture, and psychology of characters.
In regional novels, the setting or Deshkaal is not merely decorative; it is a fundamental force that shapes every aspect of the narrative. The geographical and social environment dictates the characters' language, their worldviews, and their psychological development. By making the setting active, the author ensures that the regional identity is central to the plot and the universal human themes.

71. (A) Both A and R are true and R is the correct explanation of A.
The rise of Reportaz in mid-20th-century regional literature was driven by the need for immediate and literary documentation of social crises. Standard news reports lacked the emotional depth required to capture the trauma of events like famines and independence movements. By blending journalistic facts with artistic sensibility, Reportaz became an essential form

in a few precise word-strokes. Attempting to document the entire history of a civilization would contradict the genre's fundamental focus on the quick, striking impression of a person or scene.

90. (B) To provide documentation of real-life events to engage public consciousness.
The primary goal of Reportaz is to document significant real-life events using a literary style that engages the reader's emotions and awareness. It provides a more profound perspective than standard news reporting by capturing the human dimension of crises. This documentation serves as a record of social history, encouraging the public to reflect on contemporary issues through an artistic and factual lens.

91. (A) Both A and R are true and R is the correct explanation of A.
Modern tribal prose often explores themes of displacement and ecological alienation because these are the lived realities of many communities. Historically, tribal populations have faced land loss and environmental changes due to industrialization, making these themes central to their literature. By addressing these issues, authors use written prose to voice the socio-political struggles and ecological concerns of their people.

92. (B) The art of characterization and character development
Charitra-Chitran refers to the structural element of characterization within a novel. It involves the development of characters through their actions, dialogues, and internal thoughts. A successful novel relies on deep characterization to engage the reader and drive the narrative forward. By exploring the psychology and motivations of individuals, the author creates a realistic and compelling fictional world that mirrors human complexity.

93. (A) P-2, Q-1, R-4, S-3
Different literary elements are characteristic of specific genres, such as stage directions in drama and logical argumentation in reflective essays. Biographies rely on objective fact-checking, while memoirs are built upon personal nostalgia. Correctly matching these elements is essential for understanding the structural requirements of each prose form and how they uniquely contribute to the communication of historical, personal, or intellectual content.

94. (B) The structure of a short story requires economic use of words for a unified effect.
A short story is defined by its structural economy, using a limited number of words to produce a single, unified emotional effect. It avoids long digressions and complex subplots to maintain its narrative focus. This concentration allows the author to deliver a powerful and impactful story that captures a specific moment or theme without the expansive canvas of a novel.

95. (B) I, II, and IV only
Fundamental components of a travelogue include spatial continuity, cultural observation, and the author's subjectivity. These elements ensure that the narrative accurately reflects a real journey while providing a personal perspective on the places visited. Purely fictional world-building is not a core requirement of the genre, as its strength lies in the authentic interaction between the writer and the physical world.

96. (A) Both Statement I and Statement II are correct.
Literary analysis is divided into reviews and formal criticism, each serving a different purpose. A review is a shorter and more immediate appraisal intended for a general audience. In contrast, criticism involves an in-depth, theoretical, and structural analysis of a literary work. Both forms contribute to a comprehensive understanding of literature by providing different levels of evaluation and intellectual engagement.

97. (C) Samvad - The background music played during the play
In dramatic structure, Samvad refers specifically to the dialogues between characters, which drive the plot and reveal their personalities. It is not background music, which is a different element of theatrical production. Understanding the role of dialogue is crucial because it is the primary medium through which the narrative is communicated and the characters interact on the stage for the audience.

98. (A) I, II, and IV
The essay form matured with the development of print media, allowing for direct communication

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the performance. They bridge the gap between the audience and the narrative world, often providing context and commentary. This role ensures that the play proceeds smoothly and that the thematic elements are clearly communicated to the viewers from the outset.

81. (A) Both A and R are true and R is the correct explanation of A.
The Ekanki or one-act play requires a rapid rising action because of its restricted time frame and focus on a single conflict. Without the space for multiple subplots, the playwright must quickly establish the tension and move toward the climax. This structural economy ensures that the drama remains impactful and achieves a unified effect within its short performance duration.

82. (B) To evaluate a literary work comprehensively, analyzing both its strengths and weaknesses.
Samalochana involves a methodological and balanced evaluation of a literary work to understand its aesthetic and social significance. It requires the critic to examine both the merits and demerits of the text rather than providing a one-sided view. This comprehensive analysis helps in placing the work within its cultural context and assessing its lasting value in the literary tradition.

83. (A) P-2, Q-4, R-3, S-1
Regional prose terms have specific English equivalents that describe their literary functions. Alochana corresponds to criticism, while Samichha refers to a review. Reportaz is equivalent to reportage, and Rekha Chitra is a pen-portrait or sketch. Mapping these terms accurately is vital for cross-cultural literary studies and for understanding the specific narrative goals of each genre within the broader prose landscape.

84. (B) It often integrates contemporary socio-economic realities with cultural motifs.
Modern tribal short stories have evolved to address pressing contemporary issues like land rights and displacement while maintaining cultural motifs. This structural blend allows for a realistic depiction of tribal life in a modern context. By integrating these elements, authors create a literature that is both culturally rooted and socially relevant, moving beyond simple recitation to become a formal written art.

85. (A) I and II only
Travelogues and memoirs differ in their primary organizational axes. A travelogue is structured around spatial movement and geography, whereas a memoir is built around the temporal axis of memory and personal relationships. While both involve the author's perspective, their structural goals are distinct. Recognizing these differences is essential for analyzing how each genre represents experience and interacts with physical and emotional worlds.

86. (C) Statement I is correct but Statement II is incorrect.
In the Anchalik Upanyas, the geographical region takes on a central role, often functioning as the protagonist of the narrative. To maintain authenticity, the characters must speak in local dialects rather than a standardized, classical language. This use of regional vocabulary is essential for grounding the novel in a specific locale and capturing the unique cultural flavor that defines the genre.

87. (C) Jivni - Imaginary projection of future events
A Jivni is an objective and factual account of a person's life, not an imaginary projection of future events. While other prose forms like essays and autobiographies have clearly defined structural goals, a biography is grounded in researched historical reality. Misunderstanding this genre as speculative fiction ignores its fundamental purpose as a record of human history and documented life experiences.

88. (A) I, II, and IV
Tribal drama is a vital tool for cultural preservation, often involving community participation rather than a strict divide between audience and performers. It integrates traditional music and dance as core narrative elements to tell stories that resonate with the community's heritage. These dramas frequently address contemporary themes, using traditional performative structures to engage with the modern socio-political realities of the people.

89. (C) Detailed chronological history of a civilization
Rekha Chitra is characterized by brevity and the use of evocative language to capture specific traits rather than providing an exhaustive chronological history. It focuses on the essence of a subject

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54. (B) It uses journalism's immediacy with a literary, evocative style.
Reportaz is characterized by its ability to combine factual reporting with the stylistic depth of literature. It addresses real-world events with an immediacy that captures the reader's attention while using evocative language to provide a deeper understanding of the human experience. This hybrid nature makes it an effective medium for documenting social reality with an artistic touch that transcends standard journalism.

55. (B) II and III only
Modern literary biographies are built on authentic historical records while aiming to reveal the psychological depth and development of the subject. While they require research, they do not necessarily demand complete emotional detachment from the author, nor are they strictly limited to deceased subjects. The focus remains on providing a holistic and truthful account that explores both the facts and the personality.

56. (C) Statement I is correct but Statement II is incorrect.
The establishment of regional magazines and journals was a significant catalyst for the growth of tribal written prose, providing a platform for short stories and essays. These publications did not suppress local forms; instead, they encouraged the development of new literary voices and the documentation of indigenous traditions. This transition was essential for the formalization of tribal languages in the modern era.

57. (D) Prastavana (Prologue) - The tragic death of the protagonist
The Prastavana or prologue is the introductory section of a play that sets the context and introduces the audience to the narrative world. It is not the tragic death of the protagonist, which would occur during the climax or resolution of a tragedy. Correctly identifying these stages is fundamental for analyzing the structural development and emotional arc of a conventional dramatic performance.

58. (A) I, III, and IV
A travelogue functions as a cultural bridge by documenting both the external landscape and the author's internal reflections. It provides valuable linguistic and sociological observations of the regions visited, making it more than a simple record of transportation. By weaving these elements together, the author creates a narrative that introduces the reader to unknown terrains through a personal and observant lens.

59. (B) Mahakavya (Epic Poetry)
Gadya Sahitya refers to literature written in prose, such as novels, essays, and memoirs. Epic poetry, or Mahakavya, is a form of verse and is therefore not considered part of prose literature. Distinguishing between prose and poetry is a fundamental step in literary analysis, as each form utilizes different structural rules, linguistic devices, and rhythmic patterns to convey its intended meaning.

60. (B) The authentic portrayal of a locale's language and culture.
In the context of regional novels, Anchalikta refers to the authentic representation of a specific geographical area's culture, language, and social life. It involves the use of local dialects and the depiction of unique traditions to create a realistic sense of place. This focus allows the region itself to become a vital part of the narrative, shaping the characters and their experiences.

61. (A) Both A and R are true and R is the correct explanation of A.
Criticism is termed a secondary creation because its existence is dependent on primary literary works. It does not create a new fictional narrative but instead focuses on interpreting and evaluating existing texts to determine their value. By analyzing the primary source, criticism provides a deeper understanding of the original work, making it a vital but derivative part of the literary ecosystem.

62. (B) The underlying theme or purpose of the story
Uddeshya refers to the core theme, message, or purpose that an author seeks to convey through a short story. It is the guiding idea that provides the narrative with its significance and social or aesthetic relevance. While other elements like setting and dialogue are important, the Uddeshya ensures that the story has a deeper meaning beyond the mere sequence of its events.

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between the author and the reader. Personal essays incorporate humor and subjectivity, providing a platform for individual expression. Unlike classical poetry, essays do not follow metric rules, making them a flexible prose form for exploring a wide range of social, intellectual, and personal topics in a modern context.

99. (C) Focus exclusively on the royal lineage of classical empires
The Anchalik Upanyas is defined by its focus on the socio-economic reality of a specific geographic area, often utilizing local idioms and rituals. Focusing exclusively on royal lineages is characteristic of historical epics or courtly literature rather than regionalism. The goal of the regional novel is to portray the lives of ordinary people and the unique cultural identity of their specific locale.

100. (B) To infuse factual reporting with aesthetic sensibility and psychological depth.
Unlike standard journalism, which focuses on objective data, Reportaz blends facts with aesthetic sensibility and narrative depth. It provides a more immersive account of real-world events by exploring the psychological impact on those involved. This literary approach ensures that the documentation of social reality is not only informative but also emotionally resonant, providing a richer understanding of contemporary historical events.

101. (A) I, III, II, IV, V
A traditional five-act dramatic narrative follows a specific logical progression to ensure thematic and structural coherence. The plot begins with the exposition or Prarambh, followed by the rising action or Vikas. The tension peaks at the climax, known as Charamotkarsh, before leading into the falling action or Utar. Finally, the narrative concludes with the resolution or Parinati, finalizing the story's arc.

102. (B) The subject matter or core plot of the text
Vastu refers to the subject matter or the central plot that forms the basis of a literary work. It is the core material that the author organizes into a narrative structure. In regional prose, the Vastu often incorporates local traditions and issues, providing the essential content around which characters and themes are built to reflect the specific realities of the community.

103. (B) Reportaz (Reportage)
For documenting the exact timeline and devastation of a real-life event like a flood with a highly evocative literary tone, Reportaz is the most suitable form. It allows the author to maintain factual accuracy while capturing the emotional trauma of the victims. This hybrid genre bridges the gap between purely objective news and imaginative fiction, making it ideal for powerful social documentation.

104. (B) It applies critical theories to analyze and evaluate a specific literary text.
Practical criticism involves the application of literary theories to the analysis of individual texts. Its goal is to provide a detailed evaluation of a specific work's themes, structure, and aesthetic value. This distinguishes it from theoretical criticism, which focuses on establishing general principles for all literature. Through practical criticism, the reviewer elucidates the unique qualities and significance of a particular piece of writing.

105. (C) II and IV only
The transition from oral to written prose in tribal languages led to the integration of folktales into modern stories and the development of a hybrid narrative style. This hybridity blends the conversational tone of oral traditions with the structured requirements of written prose. Such a blend ensures that written literature remains authentically connected to the community's heritage while adapting to new forms.

106. (C) Statement I is correct but Statement II is incorrect.
The Lalit Nibandh is a personal essay where the author's personality and subjective reflections are central to the text. It does not require rigid objectivity; instead, it encourages the use of metaphors and creative language to engage the reader. This form prioritizes the author's unique voice and perspective, making it a flexible and artistic genre within the regional prose tradition.

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for expressing social realism and engaging public consciousness.

72. (B) The point of maximum tension or turning point in a narrative
Charamotkarsh represents the climax or the highest point of tension within the structural development of a prose narrative. It is the moment toward which the plot builds and where the central conflict reaches its peak. This turning point is critical because it dictates the direction of the resolution and determines the ultimate outcome for the characters and the story's themes.

73. (A) P-2, Q-4, R-1, S-3
Short stories rely on several interrelated elements to achieve their narrative goals. The Kathanak provides the structural framework, while characterization explores the psychology of individuals. Dialogue advances the plot and reveals personality, and the linguistic style sets the overall tone. Together, these elements ensure that the story is coherent, engaging, and capable of producing a unified emotional effect on the reader.

74. (B) Early tribal prose was influenced by folklore and moral translations.
The development of tribal prose was significantly shaped by the adaptation of indigenous folklore and the translation of moral or religious texts. This early phase provided the foundation for more complex forms by establishing written structures for languages that were previously oral. Rather than emerging in isolation, tribal literature interacted with regional influences to develop its own unique narrative and didactic styles.

75. (B) I, II, and IV only
Literary criticism involves both the analysis of specific texts through practical criticism and the establishment of principles through theoretical criticism. A successful critic must possess aesthetic sensitivity and empathy to properly understand the work's core. Criticism is not meant to be a purely fault-finding exercise; instead, it aims to provide a methodological and balanced evaluation of a work's value.

76. (D) Statement I is incorrect but Statement II is correct.
While both are personal narratives, an autobiography systematically spans the author's entire life, whereas a memoir focuses on specific fragments or individuals. This structural difference allows memoirs to be more thematic and selective in their content. Recognizing these distinctions is essential for understanding how authors choose different forms to represent their personal histories and lived experiences within the broader literary landscape.

77. (C) Nepathya - The concluding summary of the essay
In the structure of an essay, the concluding summary is known as the Upsanhaar, not the Nepathya. Nepathya is a theatrical term referring to the backstage area or off-stage actions. An essay follows a logical progression from the introduction or Prastavana to the detailed body or Vishay-Pratipadan, ending with a synthesis of ideas that provides closure for the reader's intellectual journey.

78. (A) II, III, and IV
A biography is structurally grounded in the chronological organization of life events and a thorough evaluation of the subject's social impact. It relies on primary sources like letters and diaries to ensure factual accuracy rather than relying on imagination. By maintaining this objective approach, the biographer provides a reliable historical record that offers a holistic view of the person's life.

79. (D) Mahakavya (Epic poem)
Drama is categorized into several types based on structure, such as one-act plays, street plays, and musical dramas. An epic poem, or Mahakavya, is a long narrative poem and is not classified as a form of drama. Understanding these generic distinctions is important for recognizing the specific structural and performative requirements of various literary works in the regional prose tradition.

80. (B) To act as a stage manager and narrator who introduces the play.
The Sutradhar plays a critical structural role in traditional Indian and regional drama as the thread-holder who introduces and manages

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realism that captures the unique identity of the region while addressing broader societal issues.

116. (C) Statement I is correct but Statement II is incorrect.
Criticism or Alochana is a methodological process that establishes the aesthetic and societal value of a work through deep analysis. A good critique goes beyond a simple plot summary to examine the thematic and structural depth of the text. By evaluating these elements, the critic helps readers understand the significance of the work and its place within the literary tradition.

117. (C) Anya Purush (Third Person Limited) - Narrator completely changes the ending of a historical event
A third-person limited narrator presents the story from the perspective of one character but does not have the authority to change historical events unless writing speculative fiction. This point of view focuses on the internal thoughts and feelings of a specific individual within the narrative. Understanding the constraints and possibilities of different perspectives is vital for analyzing how prose narratives establish their authority and tone.

118. (A) I, II, IV, and V
To evaluate a tribal play, a critic must analyze the central conflict, regional dialogue, and the integration of traditional performative elements like dance and music. The effectiveness of stage directions also plays a crucial role in the structural analysis. These competencies ensure that the evaluation respects the cultural roots of the drama while assessing its success as a modern theatrical production for the audience.

119. (A) It requires the presence of multiple fictional subplots.
An essay or Nibandh is a systematic organization of ideas on a specific subject, characterized by a clear introduction, body, and conclusion. Unlike a novel or short story, it does not require fictional subplots or characters. The goal of the essay is to express the author's viewpoint through logical expansion and reflection rather than through a complex narrative framework or plot development.

120. (A) The physical time and geographical space in which the narrative occurs.
Deshkaal refers to the physical setting and historical time period of a narrative, providing the essential context for the plot and characters. It encompasses the geographical location and the socio-cultural environment that shapes the events. By establishing a clear Deshkaal, authors ensure that their stories are grounded in a realistic or symbolic world that enhances the thematic depth and coherence.

121. (A) II, IV, III, I
Writing a critique involves a logical sequence that begins with a comprehensive reading of the text. The critic then introduces the context of the work and analyzes its thematic and structural elements. Finally, they provide an evaluation and verdict on the text's significance. This systematic approach ensures that the critique is well-informed and offers a balanced assessment of the work's overall value.

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122. (A) The intimate, personal tone connecting the author's inner experience with the outer journey.
In a travelogue, Atmiyata refers to the intimate connection between the author's subjective experience and the external journey. It allows the reader to engage with the writer's internal reflections and emotional reactions to new places. This personal tone distinguishes a literary travelogue from a dry geographical report, making the narrative more relatable and deeply resonant for the audience through its subjectivity.

123. (B) Yatra Vritant (Travelogue / Travel Memoir)
A work that documents a journey and analyzes the cultural contrasts between the author's worldview and a new environment is a travel memoir or travelogue. This form combines the spatial movement of the writer with deep reflections on identity and alienation. By record both external sites and internal shifts, the author provides a rich narrative of exploration and cultural encounter for the reader.

124. (B) It functions to reveal character traits, push the narrative forward, and break the monotony of description.
Dialogue is a critical structural element in a novel, serving to reveal character and advance the plot. It provides a conversational medium that

107. (C) Anchalik Upanyas - Focuses on space travel and science fiction
An Anchalik Upanyas focuses on the authentic portrayal of a specific geographic region and its culture, not on space travel or science fiction. Historical, psychological, and social novels have their own distinct thematic focuses, such as past events, internal consciousness, or societal issues. Misidentifying the regional novel as science fiction ignores its fundamental commitment to capturing the reality of local life.

108. (A) I, II, and IV
An effective critic must be impartial, possess aesthetic sensitivity, and have a deep knowledge of the subject. These qualities ensure that their evaluation is both balanced and insightful, providing a fair assessment of the literary work. Prejudice or intolerance would undermine the critic's credibility, as their goal is to provide a méthodological analysis that helps readers appreciate the depth of the text.

109. (C) Ability to present a massive epic across multiple generations
The Ekanki is a one-act play designed for a concentrated and unified effect, which prevents it from presenting a massive epic across generations. Its structural advantages include a rapid buildup of tension and the requirement for minimal stage settings. This focus on a single event or conflict makes it distinct from full-length dramas or novels that can explore vast temporal and thematic canvases.

110. (A) It offers authentic, lived experiences that document unrecorded marginalized histories.
Memoirs are highly valued in tribal literature because they provide first-hand accounts of lived experiences that have often been omitted from mainstream historical records. By documenting these personal histories, memoirs ensure that the voices and traditions of marginalized communities are preserved. These authentic narratives offer a crucial perspective on the past, providing a sense of continuity and identity for the community.

111. (A) II, IV, III, I
Regional prose evolved from oral traditions to early translations of moral texts, followed by the maturation of short stories and regional novels. Eventually, more complex modern forms like the psychological novel and reportage emerged. This chronological sequence reflects the transition from communal storytelling to individual artistic expression and the increasing complexity of literary structures as the print culture developed over time.

112. (A) The linguistic choices, tone, and narrative style used by the author.
Bhasha-Shaili encompasses the author's linguistic choices and narrative style, which dictate the overall tone of a short story. It is a critical structural element that shapes how the reader experiences the narrative and its themes. By carefully selecting vocabulary and syntax, the author creates a specific atmosphere that enhances the story's emotional impact and reflects its cultural or regional setting.

113. (B) Rekha Chitra (Sketch)
A text that uses sharp vocabulary to create a vivid visual impression of a person's traits without a full plot is a Rekha Chitra. This genre focuses on the essence of a personality through illustrative details, much like a charcoal sketch. By prioritizing brevity and visual intensity, it leaves a lasting mental picture of the subject, distinguishing it from longer biographical or narrative forms.

114. (B) Jivni is written by someone else about the subject; Atmakatha is written by the subject about themselves.
The primary difference between biography and autobiography is the identity of the author in relation to the subject. A Jivni is a researched account written by another person, while an Atmakatha is a self-reflective narrative written by the individual about their own life. This distinction determines the narrative perspective and the type of evidence used to construct the life story.

115. (C) I, II, and IV only
The Anchalik Upanyas aims for regional authenticity, which leads to the preservation of local idioms and a realistic depiction of socio-economic struggles. While it may alienate some readers unfamiliar with the dialect, it remains deeply rooted in universal human emotions. By focusing on a specific locale, authors create a

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133. (A) Marxvadi / Pragativadi Alochana (Marxist/ Progressive Criticism)
A critic who focuses on class struggle and economic exploitation is applying a Marxist or Progressive critical approach. This school of thought prioritizes the analysis of material conditions and social structures over formal poetic elements. By examining how a work reflects the power dynamics between different classes, the critic elucidates the socio-political significance of the text within its specific historical context.

134. (D) It focuses on specific fragments or prominent figures from the author's past experiences.
A memoir, or Sansmaran, is a personal narrative that highlights specific moments or relationships from the author's past. Unlike a full biography or autobiography, it is selective and focuses on associations that left a lasting impression. This structural choice allows the memoir to be thematic and deeply subjective, capturing the emotional truth of the author's experiences rather than a complete historical record.

135. (A) I, II, and III only
The space constraints of a short story result in a unified plot with limited character development and a sharp climax. By focusing on a single effect, authors create a concentrated narrative that avoids the complexity of subplots and extensive descriptions. This structural efficiency ensures that the story remains impactful, delivering its message or emotional resonance within a brief and well-defined framework.

136. (C) Statement I is correct but Statement II is incorrect.
Drama is a multi-sensory medium that relies on both visual and auditory elements for its full realization on stage. In contrast, a novel is primarily a written form intended for silent reading, although it can be read aloud. Understanding the medium through which a text is consumed is essential for analyzing its structural choices and how it engages with the audience or reader.

137. (D) Nepathya - The central plot or storyline
In dramatic terminology, Nepathya refers to the backstage area, not the central plot. The protagonist is the Nayak, the antagonist is the Pratinayak, and supporting characters are known as Parsva Charitra. Confusing a physical space with a narrative structure like the plot can lead to a misunderstanding of how drama is organized and how the story is effectively communicated on stage.

138. (A) I, II, III, and V
Writing a biography requires research skills to authenticate facts and the narrative ability to present a life engagingly. Empathy and analytical skills are also essential for understanding the subject's motivations and their social impact. Inventing fictional events to fill gaps is generally discouraged, as the genre's value lies in its factual accuracy and its role as a truthful historical record.

139. (C) Re-writing the book entirely to improve its grammar
A review or Samichha serves to introduce a new work and provide a preliminary critical judgment for the public. It is not the reviewer's role to rewrite the book, but rather to evaluate it as it is presented. By providing a summary and an assessment of quality, the review helps readers navigate the literary landscape and understand the value of new publications.

140. (A) A prose piece that possesses the emotional intensity, rhythm, and lyrical quality of poetry.
Prose poetry, or Gadyakavya, is a hybrid form that combines the structural freedom of prose with the aesthetic and rhythmic qualities of poetry. It focuses on creating a powerful emotional effect through lyrical language and imagery rather than following strict metric rules. This form allows authors to explore deep sentiments in a flexible format that bridges the gap between different literary traditions.

141. (A) III, I, II, IV
Sub-genres of the novel emerged in a specific historical order, starting with fantasy romances and moving toward didactic and reformist themes. Later, psychological and regional novels gained prominence as the form matured. This evolutionary progression reflects the changing tastes of the reading public and the increasing sophistication of narrative techniques as authors began to explore internal consciousness and authentic regional life.

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commitment to traditional principles and its role in evaluating literature based on established aesthetic and formal standards.

178. (A) I, II, III, and V
To evaluate a travelogue, a student must check for engaging descriptions of the journey, cultural insights, and the author's internal reflections. A spatial or chronological structure is also necessary to organize the narrative effectively. These competencies ensure that the work successfully documented a real journey while providing a meaningful and personal account of the people and landscapes encountered by the writer.

179. (D) Sahridayata (Aesthetic empathy of the critic)
Components of a plot or Kathanak include the exposition, conflict, and climax, which are internal to the narrative structure. Sahridayata refers to the aesthetic empathy or sensitivity of the critic, which is an external quality required for literary evaluation. Understanding the difference between narrative elements and critical competencies is essential for a thorough and methodical analysis of how prose literature functions.

180. (A) Laghu Katha / Drishtant (Anecdote/Short Tale)
An anecdote or Laghu Katha is a short, humorous, or illuminating story about a real incident or person used within larger prose works like essays or memoirs. It serves as a structural device to illustrate a point or provide character insight. These brief tales add variety and depth to the narrative, engaging the reader through specific and often memorable examples.

181. (B) Yatra Vritant and Rekha Chitra
A text that blends historical biography with oral myths and communal memory often operates on the boundary between Rekha Chitra and travel or life documentation. By using mythic elevation and vivid sketching, the author creates a hybrid narrative that captures the essence of a hero. This approach respects the community's traditional knowledge while providing a written record of their freedom struggle.

182. (A) The detailed expansion and logical development of the core topic
In an essay, Vishay-Vistar signifies the body of the work where the core topic is expanded through logical development and arguments. It is the central part of the organizational framework, following the introduction and leading toward the conclusion. By providing a detailed exploration of the subject, the author ensures that their ideas are presented clearly and persuasively to the intellectual reader.

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183. (A) Manovaigyanik Kahani (Psychological Short Story)
A narrative focusing on internal mental struggle through a non-linear flow of thoughts without traditional plot movement is a psychological short story. This structure prioritizes the character's subconscious and internal reality over external action. By using this introspective approach, the author creates a deep and complex portrait of human psychology, reflecting the modern shift toward exploring consciousness in prose literature.

184. (A) It is the primary vehicle through which plot and character are revealed on stage.
Dialogue is the most important structural element in drama, serving as the primary vehicle for plot advancement and characterization. It allows characters to interact and reveal their internal conflicts to the audience. In regional and tribal theater, Samvad often incorporates local linguistic elements, providing authenticity and grounding the performance in the specific cultural context of the community it represents.

185. (A) I and III only
The Anchalik Upanyas integrates local folk songs and rituals while decentralizing the individual hero to make the community the protagonist. This focus on regional authenticity leads to a narrative that is deeply connected to a specific locale. By avoiding universal settings and standardized language, authors capture the unique cultural identity and socio-economic realities of the region they are portraying.

186. (D) Statement I is incorrect but Statement II is correct.
Rekha Chitra focuses on highlighting specific, defining characteristics to create a vivid mental

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151. (B) The cultural and educational alienation of the protagonist from their roots.
Using different dialects for characters in a play can structurally highlight cultural and educational alienation. When a protagonist speaks a standardized urban dialect while others use a regional one, it visually and aurally represents their separation from their original roots. This choice adds a layer of social commentary to the drama, reflecting the complexities of identity and migration in a modernizing world.

152. (B) The prologue or introduction to a play or essay
Prastavana refers to the introductory section that sets the context for a play or essay. It provides the audience or reader with the necessary background information to engage with the narrative or argument. By establishing this initial framework, the author ensures that the themes and characters are introduced effectively, leading the audience into the main body of the work with clarity and interest.

153. (B) Sansmaran (Memoir)
A brief text that focuses on specific memories from childhood and a relationship with a family member is a memoir. Unlike a full biography, it is selective and deeply personal, capturing a specific period or theme in the author's life. This genre's value lies in its subjectivity and the sense of intimacy it creates by focusing on fragments of the past that remain significant.

154. (B) It requires a factual core, often dealing with contemporary events like war, famine, or protests, presented with literary flair.
Reportaz is distinguished by its factual core and its engagement with contemporary social crises. It uses literary flair and evocative language to provide a more profound understanding of real-world events than standard news reporting. By blending journalism with narrative techniques, Reportaz documents history in a way that is both informative and emotionally impactful for the reading public, capturing social reality.

155. (A) II and III only
The restrictions of a one-act play lead to a rapid introduction of the central conflict and the use of highly economic dialogue. Because there is no space for subplots, the playwright must focus on a single event to maintain the drama's impact. This structural economy ensures that the narrative moves quickly toward its climax, providing a unified and powerful experience for the audience.

156. (C) Statement I is correct but Statement II is incorrect.
Historical novels successfully blend documented facts with fictional narratives to bring the past to life. They can include fictional characters to explore historical events from diverse perspectives, rather than being limited only to real figures. This structural flexibility allows authors to create a compelling story that remains grounded in historical reality while engaging the reader's imagination and interest in the era.

157. (B) Samvad - Setting
In literary terms, Samvad refers to dialogue, while the setting is known as Deshkaal or Vatavaran. Characters are called Charitra, and the theme is the Uddeshya. Plot is the Kathanak. Misidentifying these basic structural elements can lead to a misunderstanding of how prose works are constructed and how different components interact to create a coherent and effective narrative for the reader.

158. (A) I, II, III, and V
To write a Rekha Chitra, an author must focus on distinct visual traits and use evocative language to capture the essence of a subject. By avoiding detailed biographical data and expansive narratives, the author successfully creates a vivid word-portrait in a brief space. This genre prioritizes the quick impression over historical documentation, emphasizing the most striking and defining characteristics of the person or scene.

159. (A) Kathanak (Plot)
An essay is an intellectual exploration consisting of an introduction, body, and conclusion, but it does not require a plot or Kathanak. The focus of the essay is on the systematic organization of ideas rather than the narration of events or the development of characters. Recognizing this structural difference is essential for distinguishing the expository form of the essay from narrative fiction or drama.

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160. (B) It presents the continuous, unedited flow of thoughts, memories, and feelings in a character's mind.
The stream of consciousness technique is a hallmark of modern psychological novels, presenting the unedited flow of a character's mental experience. It allows the reader to experience the character's internal reality without the constraints of chronological time or formal dialogue. This approach deepens the narrative by providing a direct look at the subconscious, making the prose more introspective and psychologically complex.

161. (B) Reportaz (Reportage)
For documenting immediate trauma and socio-economic devastation with factual accuracy and emotional depth, Reportaz is the most appropriate prose form. It allows the tribal writer to engage the public's empathy while recording the real-world consequences of displacement. This genre's ability to blend journalism with literary style makes it a powerful tool for social documentation and for voicing the struggles of marginalized communities.

162. (B) The villain or primary antagonist
In the structural analysis of a story or play, the Pratinayak is the antagonist who opposes the protagonist or Nayak. This character is essential for creating the central conflict and driving the plot forward through opposition. Understanding the roles of both the hero and the villain is crucial for analyzing the narrative dynamics and the thematic struggle between different forces within a literary work.

163. (A) Samalochana / Samichha (Critique/Review)
A text that systematically analyzes a novel's portrayal of ecology while criticizing its character development is a critique or review. This form of analysis provides an objective assessment of the work's strengths and weaknesses, helping readers understand its significance. By evaluating both thematic and structural elements, the critic offers a methodological judgment that contributes to the broader literary conversation about the work.

164. (A) It appeals primarily to the reader's emotions and uses a highly poetic prose style.
A Bhavatmak Nibandh uses a poetic prose style to appeal to the reader's emotions rather than relying on statistical data or intellectual arguments. It prioritizes sentiment and aesthetic expression, often using metaphors to convey deep feelings. This form allows the author to explore personal and emotional themes in a lyrical way that resonates with the reader's own feelings and experiences.

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165. (A) I and IV only
The adaptation of oral folktales into written short stories results in the retention of a clear moral purpose and a transition toward a more linear plot structure. While written stories may become more introspective, they often keep the didactic core of the oral tradition. This evolution ensures that the literature remains culturally authentic while meeting the requirements of a formal written narrative.

166. (C) Statement I is correct but Statement II is incorrect.
A biography must be based on research and factual accuracy to be credible, whereas an autobiography is inherently a subjective self-reflective narrative. The biographer cannot simply rely on imagination; they must document the subject's life truthfully. Both forms are essential for recording history, but they operate from different perspectives and use different types of evidence to construct their respective life narratives.

167. (C) Samichha - An epic poem detailing the deeds of gods
Samichha is a literary review or critique of a prose work, not an epic poem about gods. Epics are forms of poetry, while reviews are analytical prose pieces that evaluate the quality and content of other writings. Misidentifying a review as a religious epic ignores its fundamental purpose as a methodological and critical assessment within the contemporary literary and prose landscape.

168. (A) I, II, III, and V
To write a successful historical novel, an author requires rigorous research and the ability to blend factual history with fictional elements. Recreating the authentic socio-cultural atmosphere and using period-appropriate language are also vital competencies. These skills ensure that the narrative is both engaging and historically credible, allowing readers to experience the

past through a well-constructed and immersive fictional world.

169. (D) Mandatory inclusion of a first-person prose introduction by the main villain
Classical Indian dramatic structure includes division into acts, the presence of a protagonist, and a central aesthetic sentiment. The mandatory inclusion of a prose introduction by the villain is not a standard structural rule. Drama is built on specific organizational principles that ensure the performance is coherent and capable of evoking the intended emotional response or Rasa in the participating audience.

170. (A) The linguistic structure, vocabulary, syntax, and rhetorical devices used in the text.
Stylistic criticism focuses on the linguistic elements of a work, such as vocabulary, syntax, and rhetorical devices. It analyzes how the author's stylistic choices contribute to the overall meaning and aesthetic impact of the text. By examining these structural components, the critic provides a detailed understanding of the work's artistry and its unique use of language within its literary context.

171. (A) Patra-shaili Upanyas (Epistolary Novel)
A novel structured as a series of letters is known as an epistolary or Patra-shaili novel. This format allows the author to present the internal thoughts and feelings of characters in a direct and intimate way. By using letters as the primary narrative device, the story develops through multiple perspectives, creating a unique structural experience that highlights personal voice and interpersonal relationships.

172. (A) Satire or humor used to expose and criticize societal flaws
Vyangya refers to satire or humor used as a literary device to critique social or individual flaws. It is a powerful structural element in many regional prose works, often using wit to address serious socio-political issues. By exposing hypocrisy or folly, satire engages the reader's intellect and moral sense, making it an effective tool for social commentary and critical reflection.

173. (B) Deshkaal / Vatavaran (Setting/Environment)
A scholar focusing on how the geographical landscape determines the culture and tragedy of a protagonist is analyzing the Deshkaal or setting. This element provides the essential context for the narrative, making the environment an active participant in the story. In regional literature, the setting is crucial because it directly influences the characters' lives and the overall development of the plot.

174. (A) It relies on direct audience engagement, minimal props, and strong socio-political messaging.
The street play or Nukkad Natak is a flexible dramatic form that uses minimal props and strong socio-political messages to engage the audience directly. It is designed for performance in public spaces, making it an accessible and powerful tool for social awareness. Its structural simplicity and focus on contemporary issues distinguish it from more elaborate proscenium theater productions in the regional tradition.

175. (A) I and III only
Because memoirs rely on memory, they result in a highly subjective narrative tone where the author often emerges as a significant observing character. They do not require absolute chronological accuracy, as they prioritize emotional truth over rigid documentation. This personal and selective focus allows the author to capture the essence of past experiences and relationships in a way that resonates deeply with the reader.

176. (C) Statement I is correct but Statement II is incorrect.
Reportaz uses journalistic facts but employs the tools of fiction like imagery and narrative pacing to create a literary effect. It is never a dry data-sheet; instead, it includes the author's perspective and emotional engagement with the events. This combination of reality and artistry allows Reportaz to document social history in a way that is both informative and profoundly evocative.

177. (C) Shastriya Alochana - Focuses on futuristic technology and science fiction tropes
Classical criticism, or Shastriya Alochana, focuses on ancient rules and poetic treatises, not on futuristic technology or science fiction. Other schools of criticism like Marxist, psychological, and sociological analysis have their own specific thematic and structural focuses. Misidentifying classical criticism as futuristic ignores its

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acts and scenes. These features provide a blueprint for the collaborative production, ensuring that the narrative is effectively translated from text to stage. By organizing the story into physical segments, the playwright helps the director and actors manage the movement and pacing of the performance.

196. (D) Statement I is incorrect but Statement II is correct.
The purpose or theme of a text is often implicit and woven organically into the plot and characters rather than being explicitly stated at the start. Readers must engage with the entire work to understand its deeper message and significance. This organic integration ensures that the theme emerges naturally from the narrative conflict, making the work more artistic and thought-provoking.

197. (C) Charamotkarsh - The lowest point of tension in the narrative
Charamotkarsh is the climax, which is the point of highest tension in the narrative structure, not the lowest. It is the peak toward which the plot builds during the rising action or Vikas. Misunderstanding the climax can lead to an incorrect analysis of the story's emotional arc and how the central conflict is eventually resolved during the falling action and resolution.

198. (A) I, III, and IV
A personal essay or Lalit Nibandh requires a conversational tone and the interweaving of personal anecdotes with philosophical reflections. It uses a fluid, associative structure rather than rigid logic, allowing the author's personality to shine through. This artistic form prioritizes subjectivity and creative expression, making it a flexible and engaging genre for exploring individual perspectives within the broader prose tradition.

199. (C) The price of the printed book
Characterization or Charitra-Chitran involves developing individuals through their appearance, thoughts, actions, and dialogue. The physical price of the printed book is not a structural element of the narrative, as it does not contribute to the artistic or psychological depth of the characters. Understanding the tools of characterization is essential for creating a realistic and engaging fictional world for the reader.

200. (D) The methodological evaluation of a work's aesthetic and social value.
Alochana is a literary discipline focused on the methodological evaluation of a work's aesthetic and social significance. It goes beyond simple summarization to provide a critical assessment of the text's depth and impact. By analyzing thematic and structural components, critics help establish the value of a work and its place within the historical and contemporary literary landscape for audiences.

201. (B) Jadu-Yatharthvad / Lok-Katha (Magical Realism / Folktale structure)
A modern written story that retains traditional motifs like talking animals without rationalization leans toward magical realism or folktale structures. This approach preserves the mythic and symbolic elements of the community's oral heritage. By blending these motifs with a written format, the author creates a hybrid narrative that reflects a unique cultural worldview while participating in contemporary literary forms.

202. (B) Book introduction or overview
In the context of a review, Pustak Parichay refers to a brief introduction or overview of a book. It provides potential readers with the basic details of the content, the author, and the general theme. This summary serves as an entry point for the audience, helping them understand the subject matter before they engage with the deeper critical evaluation of the work.

203. (A) Reportaz (Reportage)
A prose text that rapidly documents real-life events like a peasant revolt using vivid literary language is classified as Reportaz. It deals with verifiable facts while maintaining a fast-paced and evocative narrative style. This hybrid genre is ideal for social documentation, as it captures the emotional and human cost of contemporary historical events in a way that resonates with the reader.

204. (B) A literary sketch using words to paint a vivid picture of a person or scene.
Rekha Chitra is a specialized prose form that uses words to create a vivid mental image of a subject.

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image rather than providing an exhaustive lifetime history. The goal is to capture the subject's essence through precise word-strokes, much like a sketch. This emphasis on brevity and visual intensity distinguishes the genre from more detailed biographical forms, prioritizing immediate impression over long-term chronological documentation.

187. (D) Jivni - Atma-prashansa (Self-praise)
A Jivni is a researched and objective account of another person's life, not a medium for self-praise. While dramas are performative, short stories are brief, and essays are logical, a biography aims for factual truth and social evaluation. Misinterpreting the genre as a form of praise ignores the methodological and historical requirements for constructing a credible and balanced life narrative.

188. (A) I, II, and III
To write a Reportaz on a social movement, an author must combine journalistic observation with the ability to capture human emotion. Utilizing narrative techniques like scene-setting and character sketching is also essential. These competencies ensure that the documentation is both factual and literary, providing a deep understanding of the movement's socio-political impact and the personal stakes for those involved.

189. (D) They must always be a passive observer who never makes decisions.
In classical dramatic structure, the Nayak is the protagonist who drives the central action and faces conflicts. They are usually active decision-makers who undergo a transformation or journey that engages the audience's empathy. Being a passive observer would prevent the character from leading the plot, which is a fundamental requirement for the role of the hero in any narrative structure.

190. (C) A technique that presents events that occurred in the past.
Purvadeepti, or flashback, is a structural technique used to present events from the past within a narrative. It provides necessary historical context or character background, helping the reader understand the present situation. By interrupting the chronological sequence, the author can build tension or deepen the thematic significance of the story, making the overall narrative structure more complex and insightful.

191. (A) Bhashavaigyanik/Shailivaigyanik Alochana (Linguistic/Stylistic Criticism)
A critic examining how a new script and printing technology changed a language's structure is performing linguistic or stylistic criticism. This approach focuses on the formal and technical aspects of language use and narrative structure. By analyzing these elements, the critic provides insights into the evolution of prose and the impact of technological and social changes on the community's literary expression.

192. (C) The resolution or conclusion
Parinati refers to the resolution or conclusion of a story's plot development. It is the stage where conflicts are resolved and the narrative reaches its final outcome. Correctly identifying the Parinati is essential for understanding the overall thematic message and the ultimate fate of the characters, completing the structural framework that moves from exposition and rising action toward a final closure.

193. (B) Yatra Vritant (Travelogue)
A book that documents travels through unmapped forests while detailing the lives of tribes and the author's own struggles is a travelogue. This genre combines spatial movement with sociological observation and personal reflection. By providing a detailed account of real landscapes and cultures, the writer offers a narrative that serves as both an exploration and a documentation of unknown regions.

194. (A) It involves a retrospective narrative written by the author about their own life.
An Atmakatha is a self-reflective narrative where the author looks back on their own life and development. It is inherently subjective, allowing the writer to share their internal growth and personal history with the reader. This retrospective perspective distinguishes the autobiography from the biography, providing a unique and intimate look at the subject from their own point of view.

195. (A) I and III only
Drama's performative nature necessitates a script structure with stage directions and a division into

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to provide an immediate assessment of a newly published work for the public. By offering this practical guidance, the reviewer helps readers navigate the literary market and understand the general value of new regional publications.

214. (B) It transitioned from oral, magical folktales to modern realism.
The development of the regional short story involved a transition from oral, magical traditions toward modern realism. This evolution reflects the move from communal storytelling to individual written art that addresses contemporary social and psychological issues. By adopting realistic structures, authors began to document the complexities of local life while maintaining a connection to the symbolic power of their heritage.

215. (A) I, II, and IV only
A travelogue aims to recreate a journey through sensory descriptions of landscapes and a dynamic narrative that moves through space and time. Interaction with local cultures and the author's internal reactions are also essential features. These elements ensure that the narrative provides a rich and personal account that connects the reader with the physical and cultural worlds encountered.

216. (C) Statement I is incorrect but Statement II is correct.
Deshkaal encompasses the entire historical time period, geographical location, and socio-cultural environment of a narrative, not just a map. It provides the essential context that shapes the plot and characters, making the setting an active participant in the story. Understanding the full scope of Deshkaal is vital for analyzing the thematic depth and regional authenticity of any prose work.

217. (A) Lalit Nibandh - Highly structured, mathematical, and objective essay
A Lalit Nibandh is a personal and subjective essay, not a highly structured or objective one. It prioritizes the author's individual voice and associative thoughts over rigid logic. In contrast, forms like one-act plays and reportage have clearly defined structural goals. Mislabeling the personal essay as objective ignores its fundamental role as a creative and expressive genre within the prose tradition.

218. (A) I, II, and IV
An author writing a memoir must balance subjectivity with factual authenticity while capturing the subject's unique traits. Evoking a sense of nostalgia or intimacy is also a key competency for the genre. These skills ensure that the memoir provides a personalized and emotionally resonant account of past experiences, offering a unique perspective that documented histories often lack.

219. (C) Chhand (Poetic Meter)
A novel is a prose narrative that relies on plot, characterization, and dialogue but does not require a poetic meter or Chhand. Meter is a structural element of verse and poetry. Distinguishing between prose and poetry is essential for understanding the specific organizational rules and linguistic devices that authors use to create coherent and meaningful literary works in various genres.

220. (B) Literature capturing the authentic culture and life of a specific region.
Anchalik refers to literature that focuses on the authentic representation of a specific geographical region's culture, language, and traditions. It aims to ground the narrative in a particular locale, making the setting a vital and active force in the story. This regional focus allows authors to explore unique local identities while addressing universal human experiences and social issues.

221. (A) Chetna Prawah (Stream of Consciousness)
A narrative that constant jumps between memories, trauma, and imagined futures to mimic human thought utilizes the stream of consciousness technique. This approach provides a direct look at the character's internal reality and subconscious mind. By ignoring a linear timeline, the author creates a complex and introspective structure that deepens the reader's understanding of the character's psychological state.

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Much like a physical sketch, it focuses on the most striking and essential characteristics rather than providing an exhaustive biography. This brevity and visual intensity make it a powerful medium for capturing the essence of a person, place, or event.

205. (A) I, II, and IV only
To achieve a singular effect, a short story focuses on a limited number of characters and a restricted timeframe. It relies on a tight plot structure without digressions to ensure that the narrative remains concentrated and impactful. This structural economy is essential for delivering a powerful message or emotional resonance within the brief framework characteristic of the modern short story genre.

206. (B) Both Statement I and Statement II are incorrect.
Varnanatmak Nibandh focuses on static, spatial description, while Vivaranatmak Nibandh focuses on dynamic, chronological narration of events. Misidentifying these functions ignores the fundamental structural differences between descriptive and narrative essays. Descriptive essays create a visual scene, whereas narrative essays tell a story through time, and both are distinct categories within the broader range of prose writing styles.

207. (C) Sutradhar - The main antagonist in a psychological novel
The Sutradhar is the narrator or thread-holder in traditional drama, not the antagonist in a novel. Elements like scenes, conflict, and acts are fundamental to dramatic structure. Misidentifying the role of the Sutradhar can lead to a misunderstanding of how traditional theater manages the narrative flow and introduces the thematic world to the audience during a live performance.

208. (A) I, II, and IV
A critic evaluating an autobiography must assess its honesty, its contextualization within a broader era, and its literary style. These competencies ensure that the narrative is both authentic and meaningful as a record of personal history. Fictional elements are generally avoided in this genre, as its value lies in its truthful introspection and its ability to reflect the author's real growth.

209. (C) Completely detached from the socio-historical context of the subject.
A biography is structurally grounded in the subject's socio-historical context, as their life cannot be properly understood in isolation from the era they lived in. It relies on external research and a third-person perspective to provide a holistic view. Being detached from this context would undermine the biography's value as a historical record and as an objective analysis of an individual's life.

210. (B) Katha is the chronological sequence while Kathanak is the causal arrangement.
The distinction between Katha and Kathanak lies in their organization. Katha is the simple chronological sequence of events, while Kathanak is the causal arrangement that forms the plot structure. Understanding this difference is vital for analyzing how authors organize narrative material to create tension and meaning, moving beyond simple storytelling to develop a more complex and purposeful literary work.

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211. (A) Vicharatmak Nibandh (Reflective/ Intellectual Essay)
An essay exploring metaphysical concepts through logical arguments and theoretical comparisons is classified as a Vicharatmak or reflective essay. This structure prioritizes reasoning and abstract thought over descriptive or narrative elements. By using a systematic and intellectual approach, the author engages the reader in a deep exploration of ideas, fulfilling the primary goal of this specialized prose form.

212. (A) It refers to the backstage area where actors wait or off-stage voices are heard.
Nepathya refers to the backstage area or actions occurring off-stage during a dramatic performance. It is a critical structural element of the theatrical space, allowing for the sounds and events that take place outside the audience's direct view. By including directions for Nepathya, the playwright ensures that the entire performance environment is managed effectively to enhance the narrative realism.

213. (A) Samichha (Review)
A brief magazine piece that outlines a plot, praises the style, and offers a recommendation to readers is a Samichha or review. Its purpose is

142. (B) The concluding section that synthesizes the main points
The Upsanhaar is the final section of an essay that brings together the main arguments and provides a concluding synthesis. It ensures that the author's ideas are finalized and that the reader is left with a clear understanding of the text's central theme. By following this structure, the essay achieves a sense of closure and intellectual fulfillment, completing the organizational framework.

143. (C) Samichha / Samalochana (Review/Critique)
A text that analyzes the merits and demerits of a play while offering a recommendation to audiences is a review or critique. This form of writing is essential for evaluating the success of a performance and providing guidance to the public. By focusing on elements like plot and acting, the critic provides a methodological assessment of the work's overall value and impact.

144. (B) It requires a structured, logical presentation of ideas and arguments.
A reflective or intellectual essay demands a systematic and logical organization of thoughts to explore abstract concepts or arguments. Unlike emotional essays, it prioritizes reasoning and clarity over poetic imagery. This structural requirement ensures that the author's views are presented persuasively, providing the reader with a deep and intellectual engagement with the chosen subject matter within the prose form.

145. (A) I, III, and IV only
A literary travelogue leads to a comparative analysis of cultures and subjective reflections on identity through the documentation of local customs. It is more than a simple geographical record; it explores the internal journey of the author alongside the physical exploration of new terrains. By weaving these elements together, the travelogue provides a rich and personalized account that connects the writer with the world.

146. (A) Both Statement I and Statement II are correct.
In the psychological novel, internal conflicts and mental processes take precedence over external action. Authors often use the stream of consciousness technique to present the continuous and unedited flow of a character's thoughts and feelings. This focus allows for a deeper exploration of human psychology, making the narrative more introspective and complex as it delves into the character's inner world.

147. (D) Purvadeepti - A sudden leap into future events
Purvadeepti refers to a flashback, which is an interruption of chronological order to show events that occurred in the past. It is not a leap into the future, which is known as foreshadowing or prolepsis. Correctly identifying these narrative techniques is essential for understanding how authors manipulate time to provide historical context or to build tension within a prose narrative.

148. (A) I, II, III, and V
To write an effective regional novel, an author must master the local dialect and understand the region's geography and folklore. They must also be able to interweave socio-economic issues into the narrative to create a realistic portrayal of life. By integrating these elements, the author ensures that the setting is an active force that authentically shapes the characters and their experiences.

149. (D) Pustak-Akar (The physical size of the script)
The creation of aesthetic sentiment or Rasa involves stimuli, reactions, and transitory emotional states as per classical Indian poetics. The physical size of the printed script is not an element of Rasa, as it does not contribute to the emotional experience of the audience or the artistic depth of the performance. The focus remains on the psychological and performative elements that evoke feelings.

150. (B) To present a self-reflective account of the author's personal growth.
The primary goal of an autobiography is to provide an introspective and personal account of the author's life and growth. It is a subjective narrative that explores internal development over time rather than just documenting external events. By sharing their personal history, the author offers a unique perspective that allows readers to understand the challenges and triumphs that shaped their identity.

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222. (A) The central character or protagonist who leads the action
In the context of drama, the Neta is the protagonist who leads the action and drives the central conflict. This character is the focal point of the audience's attention and is responsible for the narrative progression. Understanding the role of the protagonist is essential for analyzing the dramatic structure and the thematic journey that the characters undergo during the performance.

223. (B) Rekha Chitra (Pen-portrait/Sketch)
A brief piece that vividly describes a person's traits and appearance to create a strong impression without a full plot is a Rekha Chitra. It focuses on capturing the essence of a persona through illustrative details. By prioritizing brevity and visual intensity, it leaves a lasting word-portrait that distinguishes it from more expansive narrative forms like biography or the novel.

224. (A) A deep methodological analysis of a text to evaluate its social contributions.
Alochana involves a methodological analysis of a literary work's thematic and aesthetic elements to evaluate its social and artistic value. It provides a deeper understanding of the work's significance beyond its immediate plot. By applying various theoretical frameworks, critics help bridge the gap between the author's intent and the reader's appreciation, making literature more accessible and meaningful.

225. (A) I, II, and IV only
Drama's reliance on dialogue necessitates that it be matched to the character's social background and be functional in driving the plot. Effective Samvad also reveals internal and external tension, making the performance dynamic. These structural requirements ensure that the dialogue is more than mere speech, serving as the primary vehicle through which the story is effectively communicated on stage.

226. (C) Statement I is correct but Statement II is incorrect.
Tribal prose frequently incorporates ecological consciousness and animistic philosophies, as these are central to their cultural identity. Modern tribal novels continue to address themes like land rights and the importance of forests. By integrating these elements, authors use prose to document their unique worldview and contemporary struggles, ensuring that their literature remains authentic to their roots and heritage.

227. (D) Nepathya - Providing footnotes and academic citations
In the structure of an essay, Nepathya is not used for providing citations; it is a theatrical term for the backstage. An essay follows a logical progression from introduction to body and conclusion. Using incorrect terminology for structural components can lead to a misunderstanding of how intellectual and reflective prose is organized to present arguments clearly to the reader.

228. (A) I, II, and III
Analyzing the Vatavaran of a regional story involves evaluating the physical landscape, socio-cultural norms, and the use of local dialects. These elements create an authentic atmosphere that grounds the narrative in a specific locale. By depicting these unique regional features, authors ensure that the setting is an active participant that shapes the characters' lives and the development of the plot.

229. (C) Complete reliance on unverified, magical fantasy realms
A travelogue is defined by its foundation in real-world geography and cultural observation rather than complete reliance on magical fantasy. It follows a structural framework that maps a physical journey and records the author's actual experiences. While personal observation is subjective, it must interact with existing places to fulfill the genre's purpose as a documentation of exploration and encounter.

230. (A) The critic's ability to empathetically align with the aesthetic core of the text.
Sahridayata refers to the aesthetic sensitivity and empathy that a critic must possess to properly evaluate a literary work. It allows the critic to connect with the work's emotional and artistic core, leading to a more profound and balanced analysis. This quality ensures that the criticism is not just intellectual but also sensitive to the nuances of human experience expressed.

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231. (B) Upanyas (Novel)
A novel is defined by its expansive structure, which allows for multiple intersecting storylines, extensive character arcs, and detailed descriptions of changing social landscapes. This form provides a vast canvas for exploring complex themes like generational shifts and urban migration. By using these structural features, authors can capture the totality of human experience in a way that shorter genres cannot.

232. (B) Authenticity and factual verification of the subject's life events.
In the structural evaluation of a biography, Pramanikta refers to the authenticity and factual verification of the life events described. A credible biography must be grounded in researched reality to serve as a reliable historical record. This focus on truth ensures that the narrative provides a holistic and accurate view of the individual's life, rather than being based on fictional invention.

233. (B) Marxvadi Vyavaharik Alochana (Marxist Practical Criticism)
An article applying Marxist theory to analyze the central conflict of a specific tribal novel as a class struggle is an example of Marxist practical criticism. It evaluates the text's social and political significance based on material conditions and power dynamics. By focusing on land resources and exploitation, the critic elucidates how the work reflects broader societal struggles within its narrative.

234. (B) A concentrated plot dealing with a single central conflict.
The Ekanki is a one-act play that requires a concentrated plot focused on a single central conflict. It avoids multiple settings and complex subplots to achieve a unified and impactful effect within a short performance duration. This structural economy is essential for delivering powerful drama that engages the audience's attention and conveys its message effectively on the regional stage.

235. (A) I, II, and III only
The development of modern written prose in tribal languages helped standardize grammar, document oral traditions, and assert cultural identity. This transition from oral to print culture was essential for preserving indigenous knowledge in a modern format. By using written prose, communities could record their heritage and express their contemporary socio-political consciousness, ensuring their voices were heard in the modern era.

236. (C) Statement I is correct but Statement II is incorrect.
Samalochana requires a balanced evaluation of both merits and demerits to provide an objective assessment of a literary work's quality. Blindly praising an author regardless of quality would undermine the methodological standards of criticism. A good critic provides a fair judgment that helps readers appreciate the work's depth while acknowledging any structural or thematic weaknesses it may possess.

237. (D) Ekanki Vakta - Narrator who can only speak in verse
Standard points of view in prose include first-person, third-person, and omniscient perspectives, but a narrator limited only to verse is not a standard category for prose. Recognizing the perspective from which a story is told is essential for analyzing how the narrative establishes its authority and connects with the reader. Each point of view offers different possibilities for character exploration and storytelling.

238. (A) I, II, III, and V
To structure a successful short story, an author must establish a compelling opening, build tension through conflict, and pace the narrative toward a decisive climax. Clear and purposeful dialogue also plays a vital role. By avoiding irrelevant subplots, the author maintains focus and ensures that the story achieves its intended thematic message or unified emotional effect for the audience.

239. (C) Focus on inter-galactic space warfare
An Anchalik Upanyas focuses on the socio-economic reality and local traditions of a specific region rather than on space warfare. Common themes include local festivals, economic hardships, and power dynamics between landlords and peasants. Focusing on regionalism ensures that the literature remains grounded in the authentic life of a particular locale, capturing its unique cultural identity and contemporary social struggles.

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240. (B) The underlying theme or message the author intends to convey.
Uddeshya refers to the core theme or message that provides a literary work with its significance and purpose. It is the guiding idea that the author weaves into the narrative or intellectual argument. By establishing a clear Uddeshya, the writer ensures that the work has a deeper meaning that resonates with the audience, fulfilling its aesthetic or social role.

241. (A) Vicharatmak Nibandh (Reflective/ Intellectual Essay)
A reflective piece exploring philosophical views through logical deductions and moral arguments aligns with the structure of a Vicharatmak Nibandh. This genre prioritize reasoning and abstract thought over fictional narration or personal memoir. By providing a systematic exploration of ideas, the author engages the reader in an intellectual journey that fulfills the primary goal of this specialized form of prose.

242. (B) Instructions for movement, lighting, tone, and setting on stage.
Rangmanchiya Nirdesh provide essential instructions for the technical and performative aspects of a play. They guide the movement of actors, the use of lighting, and the overall setting to ensure the production matches the playwright's vision. These directions are a vital structural component of the dramatic script, facilitating the collaboration needed to bring the written word to life on stage.

243. (A) Yatra Vritant (Travelogue)
A text detailing a physical route, cultural encounters, and internal realizations is a classic travelogue. It combines the spatial movement of the author with deep reflections on diversity and identity. By providing a detailed account of real places and experiences, the writer offers a narrative that serves as both a documentation of a journey and a bridge between different cultures.

244. (B) Rooted in memory and focusing on associations with subjects.
A memoir is a personal narrative rooted in memory and focusing on specific associations rather than an entire civilization's history. It is a selective and subjective genre that captures the emotional truth of the author's past experiences. By emphasizing personal voice and intimate relationships, the memoir provides a unique perspective that offers insights into real historical events and personalities through memory.

245. (A) I, II, and IV only
Reportaz blends journalistic immediacy with literary style, resulting in a narrative that evokes emotional responses to real-world issues. It uses vivid descriptive language and focuses on pressing socio-political or humanitarian crises. These features ensure that the documentation of social reality is both factual and artistically resonant, providing a deeper understanding of contemporary history and its human dimension for the reader.

246. (C) Statement I is correct but Statement II is incorrect.
A novel's plot can be divided into principal and incidental parts, allowing for a complex narrative structure with multiple subplots. In contrast, a short story typically focuses on a single incident and avoids the complexity of a web of subplots. Understanding these structural differences is essential for recognizing how each genre organizes its material to achieve different levels of depth and focus.

247. (D) Bhasha - The physical theater where the story is printed
Bhasha refers to the language and linguistic style of a text, not the physical place where it is printed. Essential components of prose include the starting point, the climax, and the causal plot structure. Misidentifying language as a physical space ignores its fundamental role as the primary medium through which the narrative is constructed and communicated to the reader within a text.

248. (A) I, II, III, and IV
A comprehensive critique of a regional novel involves evaluating the plot, characterization, setting, and linguistic style. These analytical competencies ensure a thorough assessment of the work's thematic and structural success. By examining these elements, the critic provides a balanced and methodological evaluation that helps readers understand the significance and artistic value of the work within its cultural and literary context.

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249. (C) Focuses entirely on the objective biography of another person.
An Atmakatha is a self-reflective narrative written in the first person about the author's own life, not an objective biography of another person. It relies on introspection to explore the author's internal development over time. Understanding this distinction is essential for recognizing the subjective and personal nature of the autobiography compared to the researched and third-person perspective of a standard biography.

250. (B) To assert cultural identity and preserve indigenous epistemology.
Modern tribal and regional prose literature frequently integrates traditional folk elements to serve as a medium for cultural assertion. By incorporating indigenous myths, rituals, and knowledge systems, writers preserve their unique epistemology against the pressure of mainstream cultural homogenization. This structural choice ensures that the literature remains authentic to its roots while navigating modern literary forms and contemporary global audiences.

251. (B) Regional prose development
The project investigates the growth of literary works in tribal languages, specifically looking at how prose forms have transitioned from oral traditions to formal written expressions. This academic initiative examines the foundational stages of writing to understand how regional heritage is preserved through evolving structures. Systematic documentation of these forms allows for an accurate mapping of literary trajectories.

252. (A) The formalization into written prose literature
The shift from relying on oral traditions to creating formalized written prose represents a major academic transition in regional literary heritage. This formalization allows scholars to document and analyze the progression of various prose categories within a structured framework. It marks a move toward systematic documentation, which is essential for understanding how regional literary forms evolve over time.

253. (C) A specialized framework
The study of structural evolution in regional prose writing requires a specialized analytical framework to accurately evaluate how traditional narratives are adapted into structured literary texts. This framework is essential because regional prose development is a complex process rather than a uniform one. It ensures that indigenous literary expressions are understood without the imposition of foreign structural models.

254. (D) Adapts narratives into structured texts
The specialized analytical framework is used to observe how traditional regional narratives are adapted into organized, structured literary texts. This process highlights the formalization of tribal languages into written prose, marking a significant transition from oral tradition. By focusing on these structured texts, researchers can better document the complex evolution of distinct structural paradigms within regional literary heritage.

255. (C) Mapping regional prose development
Higher education institutions are prioritizing the study of these evolving prose forms to accurately map the developmental trajectory of regional writing. This comprehensive evaluation ensures that the unique structural paradigms of tribal languages are documented without applying unsuitable foreign models. Mapping this development is essential for understanding the transition from oral traditions to formalized, structured written prose literature.

256. (B) The structural dynamics of the story and the novel
The workshop for tribal language scholars focuses on analyzing the structural dynamics of stories and novels to understand regional prose. This intense study of writing forms is essential for evaluating the literary heritage of tribal languages. By examining these structures, researchers can document how different prose categories evolve and adapt traditional narratives into sophisticated, formalized written texts over time.

257. (D) The story requires condensed narrative frameworks
In the context of regional literature, the story form is characterized by condensed narrative frameworks, which distinguish it from more expansive genres. Unlike the novel, which allows for architectural complexity, the story requires a more focused structural approach. This

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differentiation is documented by researchers who study how various prose forms reflect the broader development of regional and tribal literature.

258. (A) It allows for extended architectural complexity
Analyzing the structural form of the novel reveals that it accommodates extended architectural complexity in its writing. This allows for a more expansive development of prose compared to shorter, condensed formats. The study of these intricate structures helps scholars understand how regional linguistic markers shape the text, contributing to the sophisticated evolution of contemporary tribal and regional prose literature.

259. (C) A broader development of prose literature
The transition from short narrative formats to more comprehensive novel structures serves as a reflection of the broader development of prose literature. This evolution indicates a sophisticated shift in how regional languages organize and express complex narratives. Scholars analyze these changes to map the growth of sophisticated writing forms, ensuring that the structural development of regional prose is accurately documented.

260. (A) Focusing on linguistic markers and form
During the workshop, the evaluation of the novel requires researchers to pay rigorous attention to linguistic markers and how they shape the form. This analytical focus is necessary to understand the architectural complexity of the text within regional prose literature. By prioritizing these elements, scholars can accurately map the sophisticated development and emerging structural paradigms of contemporary tribal language writing.

261. (D) Regional drama
The university research initiative focuses on drama within regional and tribal languages, specifically studying its unique structure and form of writing. This academic mandate involves investigating how performative text structures are composed and how they contribute to the broader development of prose literature. The project aims to establish a unique prose identity for drama through rigorous structural evaluation tools.

262. (B) Performative text structures
Regional drama relies on distinct compositional frameworks that prioritize performative text structures over non-performative prose. These frameworks are essential for managing the intricate architectural requirements of dramatic writing, including structured dialogues and stage directions. By focusing on performative elements, researchers can accurately evaluate how regional drama adapts linguistic nuances into a formalized prose identity that supports literary development.

263. (C) Integrating regional linguistic nuances
Drama establishes a unique prose identity by integrating regional linguistic nuances into structured dialogues and formal stage directions. This integration allows the performative text to reflect specific cultural and linguistic backgrounds while maintaining a structured literary form. Scholars examine how these foundational elements support the complex architectural requirements of regional drama, distinguishing it from other types of prose literature.

264. (D) Regional drama's architectural needs
The foundational development of prose literature is essential because it supports the intricate architectural needs of regional drama. These requirements include the creation of performative text structures and the integration of linguistic nuances into structured dialogues. By understanding these foundational elements, researchers can use specialized structural evaluation tools to assess how drama contributes to the broader evolution of regional prose.

265. (A) Specialized structural evaluation tools
Specialized structural evaluation tools are necessary to analyze drama within regional and tribal languages because of its unique performative requirements. These tools allow academic evaluators to assess how dramatic writing integrates linguistic nuances and stage directions into a cohesive prose identity. Without such specialized frameworks, the distinct architectural requirements and structural evolution of regional drama cannot be accurately mapped.

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CHAPTER 10

The Heroes of Tribal and Regional Languages Areas

1. Which of the following leaders is associated with the Ulgulan rebellion against British colonial rule?
(A) Tilka Manjhi
(B) Birsa Munda
(C) Sido Murmu
(D) Telanga Kharia

2. Consider the following statements regarding Bir Budhu Bhagat:
Statement I: He led the Kol Rebellion of 1831-1832.
Statement II: He was the first revolutionary from Jharkhand for whose capture the British announced a reward.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

3. Consider the following statements regarding Tilka Manjhi:
I. He organized the Adivasis into an armed group to fight resource exploitation.
II. He fatally wounded Augustus Cleveland in 1784.
III. He led the Santhal Hul of 1855.
IV. He was hanged from a banyan tree in Bhagalpur.
Which of the above statements are correct?
(A) I, II and III
(B) II, III and IV
(C) I, II and IV
(D) I, III and IV

4. Which of the following statements about Sido and Kanhu is true?
(A) They led the Munda Ulgulan against the British in 1895.
(B) They were prominent figures in the 1857 Mutiny in Ranchi.
(C) They formulated the Warang Chiti script for the Ho community.
(D) They initiated the Hul Rebellion from Bhognadih village in 1855.

5. Given below are two statements: an Assertion (A) and a Reason (R).
Assertion (A): Chand and Bhairo played a critical role in the Santhal Rebellion of 1855.
Reason (R): They were the brothers of Sido and Kanhu and co-led the mobilization of the Santhal tribes against the dikus (outsiders).
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

6. Identify the correct pair among the following leaders and their prominent association:
(A) Shekh Bhikari - Kol Rebellion
(B) Nilamber and Pitamber - 1857 Revolt in Palamu
(C) Telanga Kharia - Ol Chiki Script
(D) Poto Sardar - Ulgulan

7. Match List-I (Leaders) with List-II (Scripts/ Contributions):
List I: (Leaders)
P. Pandit Raghunath Murmu
Q. Lakho Bodra
R. Jaipal Singh Munda
S. Dr. Ramdayal Munda
List II: (Scripts/Contributions)

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emphasizes the need for genre-specific evaluation in academic research.

275. (C) How regional languages articulate movement and geography
Analyzing the form of writing in a yatra vritant provides essential insights into how regional languages articulate movement and geography. This genre uses formalized prose to organize spatial and temporal experiences, which is a crucial aspect of structural development in tribal literature. Such investigations allow researchers to understand the diversity of structural forms and how they contribute to prose.

276. (A) Sansmaran and rekha chitra
The comparative study focuses on the structural differences between the sansmaran and the rekha chitra in regional prose. While both genres contribute to the development of literature, they use distinct organizational frameworks to shape the text. The research protocol involves documenting these forms to highlight the sophisticated architectural diversity and complex writing styles found in tribal and regional traditions.

277. (D) Retrospective memory mapping
The sansmaran primarily relies on a structured retrospective form of writing that prioritizes chronological or thematic memory mapping. This approach allows authors to organize past experiences into a coherent prose narrative within regional languages. Scholars study this specific structural form to understand how it contributes to the broader development of prose and shapes the reader's engagement with the text.

278. (B) Precise descriptive frameworks
According to researchers, the rekha chitra demands a highly concentrated structural form that utilizes precise descriptive frameworks. This specific form of writing is used to construct a textual portrait, distinguishing it from more expansive or retrospective genres like the sansmaran. Understanding this concentrated structure is essential for evaluating the architectural diversity and complex writing styles present in regional prose.

279. (C) To construct a highly concentrated textual portrait
The primary purpose of the precise descriptive framework in a rekha chitra is to construct a highly concentrated textual portrait. This structural form focuses on specific details to create a clear and vivid representation within a limited prose space. By using these frameworks, writers in regional languages can engage readers through sophisticated and organized descriptions that are distinct from narratives.

280. (D) Architectural diversity
Rigorous documentation of the sansmaran and rekha chitra highlights the architectural diversity present in regional and tribal prose literature. These genres use distinct structural forms, such as retrospective memory mapping and concentrated descriptive frameworks, to organize content. This diversity demonstrates the complexity of writing forms in regional traditions and provides vital data for scholars studying literary development and structure.

281. (A) Alochana, samalochana, samichha
The advanced seminar focuses exclusively on the critical prose forms of Alochana, samalochana, and samichha within regional languages. These forms provide the evaluative frameworks necessary to sustain the development of prose literature with academic rigor. Participants analyze the specific structures of these forms to understand how they contribute to the formalization and theoretical maturity of various regional literary texts.

282. (B) A formalized analytical structure
The structural investigation reveals that Alochana provides a formalized analytical structure for evaluating regional prose literature. This form of writing allows for systematic critique and assessment, contributing to the academic rigor and theoretical maturity of tribal texts. As a fundamental structural pillar, Alochana ensures that the development of prose literature is supported by clear and precise analytical frameworks.

283. (B) A comparative structural design
Samalochana incorporates a comparative structural design, which is essential for the critical evaluation of regional and tribal prose. This form of writing allows scholars to assess

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266. (B) Essay
The project focuses on the Essay, examining how it has emerged as a highly structured literary form within regional prose. Scholars analyze the specific form of writing and structural integrity of essayistic prose in tribal contexts. This investigation documents the foundational rules that govern the Essay, distinguishing it from narrative-driven forms and highlighting its role in advancing prose literature.

267. (B) A methodical approach to thematic exploration
Scholars investigating the structure of regional essays have found that these works utilize a methodical approach to thematic exploration. This structured form of writing allows for a focused analysis of specific topics, setting the Essay apart from narrative-driven prose categories. By maintaining structural coherence and formal organization, the regional Essay provides a clear architectural framework for academic and literary expression.

268. (A) Narrative-driven forms
In regional language studies, the distinct architectural framework of the Essay is separated from narrative-driven forms like stories or novels. This separation is necessary because the Essay relies on a methodical approach to thematic exploration and structural coherence. By defining these boundaries, researchers can better understand the foundational rules and formal organization that characterize non-fiction prose in tribal contexts.

269. (C) Structural coherence and formal organization
The regional Essay is defined by its structural coherence and formal organization, which differentiate it from other types of prose literature. Researchers meticulously analyze how these elements provide a methodical framework for thematic exploration in tribal languages. This structural integrity is essential for the advancement of prose literature, as it establishes clear rules for the development of essayistic writing forms.

270. (D) Studying the Essay's specific form
Studying the specific form of writing inherent in the Essay is crucial for scholars who wish to classify the structural evolution of non-fiction prose. This understanding allows for a systematic analysis of how structural coherence and formal organization are maintained in regional languages. By focusing on these specific forms, academic teams can accurately document the development of prose literature and frameworks.

271. (C) Yatra vritant
The regional literature archive is specifically examining the yatra vritant, a genre that focuses on movement and geography within tribal languages. This study requires a strict analysis of the structure and form of writing that characterizes this distinct prose category. By evaluating the yatra vritant, scholars gain insights into how regional languages organize spatial and temporal experiences into cohesive texts.

272. (B) Organizes spatial/temporal experiences
In a yatra vritant, the form of writing functions by organizing spatial and temporal experiences into a cohesive prose structure. This unique organization allows the genre to articulate movement and geography through formalized literature. Scholars observe that this structure is vital for understanding the diversity of prose forms, as it integrates descriptive frameworks with sequential narrative mapping in regional languages.

273. (D) Descriptive and sequential mapping
The yatra vritant integrates descriptive frameworks with sequential narrative mapping to create a formalized prose structure. This combination allows the genre to effectively articulate movement and geographical experiences within tribal and regional languages. By studying these integrated elements, researchers can identify the unique structural rules that govern this genre and distinguish it from other forms, such as standard essays.

274. (A) Standard essays
The structural rules that govern the yatra vritant are fundamentally different from those of standard essays. While essays focus on thematic exploration, the yatra vritant prioritizes the organization of spatial and temporal experiences through descriptive and sequential mapping. This distinction highlights the structural diversity present in regional prose literature and

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immediacy and observational precision, allowing for a methodical documentation of contemporary events. By blending factual reporting with formal literary structure, the Reportaz provides a distinct model for writing that differs from traditional narrative forms in regional languages.

293. (D) Structural immediacy and observational precision
The form of writing used in the Reportaz prioritizes structural immediacy and observational precision to document contemporary events effectively. This approach allows the genre to present factual information within a formal literary framework, distinguishing it from more traditional prose forms. Scholars analyze these priorities to understand how the Reportaz contributes to the progressive development and structural evolution of regional literature.

294. (B) Factual reporting with formal literary structure
Scholars have analyzed the Reportaz and found that it successfully blends factual reporting with formal literary structure. This combination allows for a highly methodical approach to documenting contemporary events in regional languages. By integrating journalistic frameworks with organized prose, the Reportaz accelerates the development of literature and provides a structurally distinct model compared to traditional tribal narrative genres.

295. (C) Structurally distinct
The task force concludes that the form of writing required for the Reportaz is structurally distinct from traditional narrative genres. It uses journalistic architectural frameworks that prioritize structural immediacy and observational precision. This unique structure allows for a blend of factual reporting and formal literary style, which is crucial for the progressive development of prose literature in regional languages.

296. (D) Studying structure and form
The central thesis of the academic review is that the holistic development of regional prose literature depends on studying the structure and form of writing for each genre. This specialized study is essential for understanding how various forms, such as the story and the Essay, contribute to the literary landscape. Systematically analyzing these structures provides the foundation for development.

297. (A) They maintain their distinct structural boundaries
According to the review, distinct genres maintain their structural boundaries even as they collectively contribute to the advancement of regional prose literature. This preservation of unique forms ensures that each genre, whether it is drama or a novel, retains its specific architectural identity. By maintaining these boundaries, the diversity of prose is protected, allowing for a more comprehensive development.

298. (B) Novel expanse and Essay concentration
The academic review highlights that the form of writing in drama differs structurally from the narrative expanse of a novel or the thematic concentration of an Essay. These differences are essential for accurately classifying various prose categories within regional literature. By understanding these distinct architectural requirements, scholars can prevent analytical conflation and ensure a standardized framework for future evaluations.

299. (B) Analytical conflation
The study of their structure prevents the analytical conflation of distinct prose categories during the evaluation process. By mapping the specific form of writing for each genre, such as drama or the Essay, researchers can maintain clear boundaries between different types of literature. This systematic approach ensures that each form is accurately classified and understood within the regional context.

300. (A) A standardized structural framework
Mapping the specific form of writing for each genre provides a standardized structural framework for future academic evaluations. This framework allows researchers to accurately classify diverse prose forms and track the intricate development of literature across different regional landscapes. By establishing these clear structural guidelines, the review ensures that future studies of tribal prose are consistent, rigorous, and systematic.

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texts by comparing them within specific architectural frameworks. By using such a design, samalochana contributes to the overall maturity of prose literature, providing a rigorous method for analyzing and formalizing regional literary traditions.

284. (A) Systematic review and assessment
The distinct form of writing in samichha focuses strictly on systematic review and assessment of regional prose literature. This evaluative framework requires architectural precision and is essential for maintaining academic rigor within tribal languages. By providing a structured method for assessment, samichha serves as a fundamental pillar in the formalization and structural development of regional and tribal literary expressions.

285. (C) It would lack essential academic rigor
Scholars argue that without the structural maturity provided by critical forms like Alochana and samichha, regional prose literature would lack essential academic rigor. These evaluative frameworks provide the necessary analytical structures and comparative designs to formalize tribal languages. Without these pillars, the development of prose would be less systematic, hindering the comprehensive evaluation and theoretical maturity of texts.

286. (D) Jivni
The specialized archival project is currently assessing the structural parameters of the jivni in regional prose literature. This biographical genre requires a specific organizational framework to systematically document a person's life. Researchers focus on the form of writing and structural mechanics of the jivni to understand its unique contribution to the broader development of literature within tribal linguistic frameworks.

287. (C) Sequential and verified structural mapping
The jivni requires sequential and verified structural mapping to organize biographical data into a coherent and factual prose narrative. This specialized form of writing ensures that the life story is presented in a systematic and organized manner. By balancing factual architecture with formal prose conventions, the jivni contributes a unique and structured organizational model to the regional literary tradition.

288. (B) Chronological narrative organization
In the jivni, the form of writing handles chronological data through systematic organization into a coherent prose narrative. This approach ensures that the biography follows a logical sequence while adhering to formal prose conventions. By organizing facts chronologically, the jivni provides a structured model that is essential for the development of biographical prose within tribal and regional language contexts.

289. (D) Factual architecture with formal prose conventions
The structural integrity of the jivni must balance factual architecture with formal prose conventions to create a verified and coherent biographical narrative. This balance is necessary because the genre requires both historical accuracy and organized literary form. By maintaining this equilibrium, researchers can ensure that the jivni contributes a unique organizational model to the development of regional prose literature.

290. (A) Understanding prose development
A dedicated academic focus on the structural mechanics of the jivni is essential for understanding the broader development of regional prose literature. This biographical genre introduces a unique organizational model that systematically manages chronological and verified data. By studying how this form operates within tribal languages, scholars can better comprehend the complex evolution and formalization of regional literary traditions.

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291. (C) Reportaz
The contemporary literary task force is assigned to evaluate the Reportaz, an emerging genre in tribal and regional prose. This genre is notable for introducing journalistic architectural frameworks into regional texts, which accelerates the modern development of literature. Researchers study the structure and specific form of writing in the Reportaz to understand its unique role in the literary landscape.

292. (A) Journalistic architectural frameworks
The Reportaz introduces journalistic architectural frameworks into regional texts, which helps accelerate the modern development of prose literature. This genre prioritizes structural

1. Adivasi Mahasabha
2. Ol Chiki script
3. Warang Chiti script
4. Academic revival of tribal languages

(A) P-3, Q-2, R-4, S-1
(B) P-2, Q-1, R-3, S-4
(C) P-1, Q-2, R-4, S-3
(D) P-2, Q-3, R-1, S-4

8. Which of the following is NOT a contribution of Telanga Kharia?
(A) Drafting the Chotanagpur Tenancy Act
(B) Establishing the Jury Panchayat system
(C) Leading an armed struggle against British taxation
(D) Organizing tribal youth for self-defense

9. Consider the following historical rebellions:
I. Santhal Hul
II. Kol Rebellion
III. Tilka Manjhi's uprising
IV. Munda Ulgulan
Which of the following represents the correct chronological order of the above rebellions?
(A) III, II, I, IV
(B) II, III, I, IV
(C) III, I, II, IV
(D) I, II, III, IV

10. Consider the following statements about N.E. Horo:
I. He was a prominent leader of the Jharkhand Party.
II. He advocated fiercely for a separate Jharkhand state.
III. He served as an Education Minister in Bihar.
IV. He was fundamentally opposed to the democratic electoral process.
V. He contributed significantly to Mundari literature.
Which of the statements given above are correct?
(A) I, II, III, and V
(B) I, II, IV, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

11. What was the primary cause of Poto Sardar's rebellion against the British?
(A) The restriction on traditional weaving practices.
(B) The demand for a separate script for the Ho language.
(C) The recruitment of tribals into the British army.
(D) The imposition of heavy taxes and subjugation of the Ho tribe.

12. Identify the incorrect statement regarding Binod Bihari Mahto:
(A) He was one of the founding members of the Jharkhand Mukti Morcha (JMM).
(B) He was fiercely opposed to the alliance of Santhal and Kurmi communities.
(C) He founded the Shivaji Samaj to bring social reforms among the Kurmis.
(D) He promoted education and built several schools and colleges in Jharkhand.

13. Given below are two statements: an Assertion (A) and a Reason (R).
Assertion (A): Lado Jonko is celebrated as a key hero of the Ho community.
Reason (R): He documented the entirety of Ho history in English to globalize their plight.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

14. An academic researching the integration of tribal communities into the mainstream Indian political framework post-independence would rely most heavily on the life and works of which leader?
(A) Tilka Manjhi
(B) Bir Budhu Bhagat
(C) Poto Sardar
(D) Kartik Oraon

15. Match List-I (Personality) with List-II (Key Association/Title):
List I: (Personality)
P. Jaipal Singh Munda
Q. Sadhu Ram Chand Murmu
R. Paramveer Albert Ekka
S. Birsa Munda
List II: (Key Association/Title)
1. Kabi Guru of Santhali

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2. Marang Gomke
3. Dharti Aaba
4. Battle of Hilli (1971)

(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-4, S-2

16. Pandit Raghunath Murmu is universally recognized for inventing which script?
(A) Warang Chiti
(B) Ol Chiki
(C) Tolong Siki
(D) Sorang Sompeng

17. Consider the following statements regarding Lakho Bodra:
I. He was the creator of the Warang Chiti script.
II. He authored the book "Pompo".
III. He worked extensively for the cultural revival of the Ho community.
IV. He was awarded the Param Vir Chakra posthumously.
Which of the above statements are correct?
(A) I, III and IV
(B) I, II and III
(C) II, III and IV
(D) I, II and IV

18. Which of the following best describes the core contribution of Dr. Ramdayal Munda?
(A) Promotion of tribal arts and securing political recognition for tribal identity.
(B) Organizing armed rebellions against post-independence agricultural land policies.
(C) Invention of a common script for all major Dravidian languages in India.
(D) Leading the Santhal Hul of 1855 against the British and local moneylenders.

19. Consider the following statements regarding Paramveer Albert Ekka:
Statement I: He was a soldier in the Brigade of the Guards of the Indian Army.
Statement II: He was posthumously awarded the Param Vir Chakra for his bravery during the Indo-Pakistani War of 1971.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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20. Consider the following historical occurrences associated with various leaders:
I. Execution of Tilka Manjhi
II. Battle of Hilli featuring Albert Ekka
III. Captaincy of Jaipal Singh Munda in Olympic Hockey
IV. Martyrdom of Shekh Bhikari
Which of the following represents the correct chronological order of the occurrences?
(A) I, IV, III, II
(B) IV, I, III, II
(C) I, III, IV, II
(D) III, I, IV, II

21. Given below are two statements: an Assertion (A) and a Reason (R).
Assertion (A): Ramdas Tudu is celebrated as a foundational figure in Santhali literature.
Reason (R): He authored "Kherwal Bansha Dharam Puthi", which codified Santhal religious and cultural traditions.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

22. Identify the correct pair among the following:
(A) Sadhu Ram Chand Murmu - Kurukh folklore
(B) Shekh Bhikari - 1857 Mutiny at Chutupalu Ghati
(C) Lakho Bodra - JMM foundation
(D) Telanga Kharia - 1971 War

23. Consider the following statements regarding Birsa Munda:
I. He was born in Ulihatu village.
II. He initiated the Birsait religious sect.
III. He led the Ulgulan from 1895 to 1900.
IV. He died in Ranchi jail in 1900.
V. He successfully expelled the British and

formed an independent Munda state in 1901.

Which of the above statements are correct?

(A) II, III, IV, and V
(B) I, III, IV, and V
(C) I, II, IV, and V
(D) I, II, III, and IV

24. Identify the incorrect pair from the following:

(A) Nilamber-Pitamber - Ho Rebellion of 1837
(B) Bir Budhu Bhagat - Larka Rebellion
(C) Binod Bihari Mahto - Shivaji Samaj
(D) Kartik Oraon - Akhil Bharatiya Adivasi Vikas Parishad

25. Match List-I (Tribal Hero) with List-II (Region/Tribe):

List I: (Tribal Hero)

P. Tilka Manjhi
Q. Poto Sardar
R. Telanga Kharia
S. Sido Kanhu

List II: (Region/Tribe)

1. Santhal Pargana
2. Ho community
3. Kharia tribe
4. Paharia/Santhal region (Bhagalpur)

(A) P-1, Q-2, R-4, S-3
(B) P-4, Q-3, R-2, S-1
(C) P-4, Q-2, R-3, S-1
(D) P-2, Q-4, R-1, S-3

26. Which of the following was NOT a goal of Sido and Kanhu during the Hul Rebellion?

(A) Integration into the permanent settlement system as zamindars.
(B) Elimination of oppressive moneylenders (mahajans).
(C) Eviction of the British from the Damin-i-Koh region.
(D) Establishment of a sovereign Santhal state (Abua Raj).

27. What was the direct effect of the mobilization by Chand and Bhairo during 1855?

(A) The immediate withdrawal of all British military forces from Bengal province.
(B) The implementation of the Chotanagpur Tenancy Act in the year 1855.
(C) The peaceful transition of administrative power to local tribal chieftains.
(D) A massive uprising leading to the creation of Santhal Pargana tenancy laws.

28. Consider the following statements regarding Shekh Bhikari:

I. He was a prominent freedom fighter in the 1857 rebellion.
II. He was the Dewan of Tikait Umrao Singh.
III. He successfully blocked British forces at Chutupalu Ghati.
IV. He survived the 1857 revolt and joined the Indian National Congress in 1885.

Which of the above statements are correct?

(A) II, III and IV
(B) I, II and III
(C) I, III and IV
(D) I, II and IV

29. Which statement is correct regarding Nilamber and Pitamber?

(A) They belonged to the Munda tribe and fought in Ranchi.
(B) They were non-tribal zamindars who supported the British against tribals.
(C) They were Kharwar brothers who led the 1857 revolt in the Palamu region.
(D) They drafted the Santal Pargana Tenancy Act.

30. Given below are two statements: an Assertion (A) and a Reason (R).

Assertion (A): Telanga Kharia established the Jury Panchayat system.

Reason (R): He wanted to resolve local tribal disputes traditionally and prevent British courts from interfering in tribal affairs.

In the light of the above statements, choose the correct answer:

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

31. N.E. Horo was a prominent advocate for which of the following political goals?

(A) The establishment of a separate state of Jharkhand.
(B) The assimilation of tribal languages into Hindi.

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Reason (R): He engaged in guerilla warfare against the British decades before the 1857 revolt, protesting against exploitation in the 1780s.

In the light of the above statements, choose the correct answer:

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

47. Sido and Kanhu are most fundamentally remembered for:

(A) Leading the Santhal Hul of 1855 against British and Mahajan exploitation.
(B) Fighting against the Marathas.
(C) Supporting the British during the 1857 Mutiny.
(D) Founding the Indian National Congress in Bihar.

48. Match List-I (Book/Work/Movement) with List-II (Associated Person):

List I: (Book/Work/Movement)
P. Bidu Chandan
Q. Kherwal Bansha Dharam Puthi
R. Ulgulan
S. Akhil Bharatiya Adivasi Vikas Parishad

List II: (Associated Person)
1. Ramdas Tudu
2. Pandit Raghunath Murmu
3. Kartik Oraon
4. Birsa Munda

(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-3, R-4, S-1

49. As a historian evaluating the 1857 revolt in Chotanagpur, whose competency in organizing local resistance and blocking mountain passes would you highlight?

(A) Jaipal Singh Munda
(B) Shekh Bhikari
(C) Ramdas Tudu
(D) N.E. Horo

50. Consider the following statements regarding Nilamber and Pitamber:

I. They led the 1857 uprising in the Palamu district.
II. They united the Kharwar, Chero, and Bhogta tribes against the British.
III. They successfully expelled the British permanently from Palamu.
IV. They were eventually captured and hanged in Lesliganj.

Which of the statements given above are correct?

(A) I, II and IV
(B) I, III and IV
(C) II, III and IV
(D) I, II and III

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51. Which of the following statements about Telanga Kharia is correct?

(A) He was an ally of Augustus Cleveland.
(B) He fought in the 1971 Indo-Pak war.
(C) He was assassinated by a British agent named Bodhan Singh.
(D) He invented the Kharia script.

52. Consider the following historical events:

I. Munda Ulgulan
II. Creation of Jharkhand state
III. 1857 Revolt in Palamu (Nilamber-Pitamber)
IV. Jaipal Singh Munda's captaincy at Amsterdam Olympics

Which of the following represents the correct chronological order of the events?

(A) III, I, IV, II
(B) I, III, II, IV
(C) III, IV, I, II
(D) I, II, III, IV

53. Given below are two statements: an Assertion (A) and a Reason (R).

Assertion (A): N.E. Horo's political career was central to the Jharkhand movement in the post-independence era.

Reason (R): He consistently demanded a separate administrative setup for the Chotanagpur and Santhal Pargana regions to protect tribal autonomy.

In the light of the above statements, choose the correct answer:

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.

write religious texts of the Oraon tribe.
(C) He promoted Santhali literature and culture extensively.
(D) He wrote several plays, including "Bidu Chandan".

39. Consider the following statements regarding Lakho Bodra:
I. He developed the Warang Chiti script to preserve the Ho language.
II. He was an active social reformer in the Kolhan region.
III. He established the Ete Turtung Akhara.
IV. He advocated for the replacement of tribal languages with English.
Which of the above statements are correct?
(A) II, III and IV
(B) I, III and IV
(C) I, II and IV
(D) I, II and III

40. Identify the correct pair among the following:
(A) Dr. Ramdayal Munda - Recipient of Padma Shri for his contribution to art and culture.
(B) Albert Ekka - Inventor of the Tolong Siki script.
(C) Ramdas Tudu - Leader of the Kol Rebellion.
(D) Sido Kanhu - Members of the Constituent Assembly.

41. Match List-I (Tribe/Community) with List-II (Prominent Leader):
List I: (Tribe/Community)
P. Santhal
Q. Ho
R. Oraon
S. Munda
List II: (Prominent Leader)
1. Kartik Oraon
2. Jaipal Singh Munda
3. Lakho Bodra
4. Sido Kanhu
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-1, R-3, S-2
(C) P-4, Q-3, R-1, S-2
(D) P-3, Q-4, R-1, S-2

42. Which of the following is an exception to the tribal leaders who fought primarily during the 18th or 19th-century British period?
(A) Dr. Ramdayal Munda
(B) Tilka Manjhi
(C) Birsa Munda
(D) Telanga Kharia

43. What was a major cultural effect of Sadhu Ram Chand Murmu's literary work?
(A) The complete replacement of oral traditions with written Bengali.
(B) The dissolution of the Sari Dhorom faith.
(C) The cessation of Santhali political movements.
(D) The socio-cultural awakening of the Santhali people through native poetry.

44. Consider the following statements about Birsa Munda's movement:
I. It targeted both the British administration and local dikus.
II. It sought to restore the traditional Khuntkatti system.
III. It blended political struggle with religious and social reform among the Mundas.
IV. It resulted in the immediate drafting of the CNT Act in 1900.
V. The movement's followers were asked to abstain from alcohol and animal sacrifice.
Which of the above statements are correct?
(A) I, II, IV, and V
(B) I, II, III, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

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45. Consider the following statements regarding Bir Budhu Bhagat:
Statement I: He was a tribal leader who led the Kol rebellion in 1831.
Statement II: His rebellion was strictly non-violent and relied on hunger strikes.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

46. Given below are two statements: an Assertion (A) and a Reason (R).
Assertion (A): Tilka Manjhi is often considered the first freedom fighter of the tribal uprisings.

explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

62. Paramveer Albert Ekka is best remembered for his supreme sacrifice in which sector during the 1971 war?
(A) Western sector (Longewala)
(B) Northern sector (Kargil)
(C) Southern sector (Naval blockade)
(D) Eastern sector (Battle of Hilli)

63. Consider the following statements regarding Ramdas Tudu:
Statement I: He was a prominent Santhali intellectual and writer.
Statement II: His works focused exclusively on the assimilation of Santhali culture into the mainstream Hindu culture.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

64. Match List-I (Tribal Hero) with List-II (Key Word/Phrase associated with them):
List I: (Tribal Hero)
P. Birsa Munda
Q. Sadhu Ram Chand Murmu
R. Jaipal Singh Munda
S. Shekh Bhikari
List II: (Key Word/Phrase associated with them)
1. Marang Gomke
2. Kabi Guru
3. Dharti Aaba
4. Chutupalu Ghati
(A) P-1, Q-3, R-2, S-4
(B) P-3, Q-2, R-1, S-4
(C) P-3, Q-1, R-2, S-4
(D) P-2, Q-4, R-1, S-3

65. Identify the correct pair among the following:
(A) Tilka Manjhi - Battle of Hilli
(B) Poto Sardar - Serengsia Ghati
(C) Bir Budhu Bhagat - 1971 War
(D) N.E. Horo - Warang Chiti script

66. Consider the following statements regarding Bir Budhu Bhagat:
I. He was a leader of the Oraon tribe.
II. He led the Kol Mutiny in 1831-32.
III. He perished fighting the British forces led by Captain Impey.
IV. He was fighting against the exploitation by outside thikadars and British taxation.
V. He was a strong proponent of English education among tribals.
Which of the statements given above are correct?
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

67. Identify the incorrect statement regarding Tilka Manjhi:
(A) He organized the tribals to resist the East India Company's revenue policies.
(B) He killed Augustus Cleveland with a poisoned arrow.
(C) He was captured and executed in Ranchi.
(D) He is revered as the first tribal martyr of the freedom struggle.

68. Consider the following historical figures:
I. Sido-Kanhu
II. Tilka Manjhi
III. Jaipal Singh Munda
IV. Dr. Ramdayal Munda
Which of the following represents the correct chronological order of their peak activity?
(A) II, I, III, IV
(B) I, II, IV, III
(C) II, III, I, IV
(D) III, II, I, IV

69. Given below are two statements: an Assertion (A) and a Reason (R).
Assertion (A): Sido and Kanhu invoked divine authority to legitimize the Santhal Hul.
Reason (R): They claimed that the supreme deity, Thakur Jiu, had commanded them to rebel against the oppressors.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.

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(D) A is false but R is true.

54. Identify the incorrect pair from the following:
(A) Poto Sardar - Ho Rebellion
(B) Lakho Bodra - Santhal Hul
(C) Albert Ekka - Param Vir Chakra
(D) Binod Bihari Mahto - Jharkhand Mukti Morcha

55. Consider the following statements about Binod Bihari Mahto:
I. He was an advocate by profession.
II. He was a champion of Kurmi-Santhal unity.
III. He founded the Shivaji Samaj in 1969.
IV. He was the first President of Jharkhand Mukti Morcha.
V. He was opposed to democratic elections and boycotted them.
Which of the above statements are correct?
(A) II, III, IV, and V
(B) I, III, IV, and V
(C) I, II, IV, and V
(D) I, II, III, and IV

56. What was the socio-political effect of Lado Jonko's activities in the Kolhan region?
(A) Heightened resistance against the British encroachment and preservation of Ho cultural autonomy.
(B) The complete eradication of the Mankhi-Munda system.
(C) The conversion of the entire Ho tribe to Christianity.
(D) The voluntary surrender of Kolhan lands to the Zamindars.

57. Match List-I (Leader) with List-II (Focus Area/ Organization):
List I: (Leader)
P. Kartik Oraon
Q. Jaipal Singh Munda
R. Ramdas Tudu
S. Dr. Ramdayal Munda
List II: (Focus Area/Organization)
1. Adivasi Mahasabha
2. Akhil Bharatiya Adivasi Vikas Parishad
3. Tribal cultural representation at national/ global forums
4. Traditional Santhali religious texts
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-3, S-4
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-4, R-1, S-2

58. Which of the following is the best description of Jaipal Singh Munda's role in the Constituent Assembly of India?
(A) He articulated the rights and dignity of tribal people in independent India.
(B) He opposed the drafting of a written constitution for the nation.
(C) He focused exclusively on drafting national sports and athletic policies.
(D) He represented the interests of the various princely states of Rajputana.

59. Which of the following was NOT an achievement of Pandit Raghunath Murmu?
(A) Creation of the Ol Chiki script.
(B) Authorship of the play 'Bidu Chandan'.
(C) Conferment of the title "Guru Gomke".
(D) Organizing an armed revolt against the post-independence Indian government.

60. Consider the following statements regarding Lakho Bodra:
I. He was deeply troubled by the marginalization of the Ho language.
II. He invented the Warang Chiti script.
III. He set up community schools to teach his newly invented script.
IV. His efforts completely replaced the Roman script in official Jharkhand documents.
Which of the above statements are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

61. Given below are two statements: an Assertion (A) and a Reason (R).
Assertion (A): Dr. Ramdayal Munda was awarded the Padma Shri.
Reason (R): He significantly contributed to the revitalization of tribal arts, music, and the intellectual framing of the Jharkhand movement.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct

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(C) Lado Jonko - Activism in the Kolhan region
(D) Albert Ekka - Marang Gomke

78. Given below are two statements: an Assertion (A) and a Reason (R).
Assertion (A): Kartik Oraon strongly opposed the conversion of tribals to Christianity.
Reason (R): He believed that religious conversion eroded the indigenous cultural and social identity of the tribal communities.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

79. Jaipal Singh Munda made a historic speech in the Constituent Assembly demanding:
(A) Constitutional safeguards, special administrative provisions, and dignity for 'Adivasis'.
(B) A separate nation for tribals outside India.
(C) The imposition of Hindi as the national language in tribal areas.
(D) The abolition of the reservation system.

80. Match List-I (Personality) with List-II (Literary/ Cultural Contribution):
List I: (Personality)
P. Pt. Raghunath Murmu
Q. Sadhu Ram Chand Murmu
R. Lakho Bodra
S. Dr. Ramdayal Munda
List II: (Literary/Cultural Contribution)
1. Revival of Akhara culture and tribal arts
2. Invention of Warang Chiti
3. Santhali poetry and Sari Dhorom
4. Bidu Chandan play and Ol Chiki
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-4, Q-1, R-2, S-3

81. Which is the most appropriate description of Lakho Bodra's legacy?
(A) He is remembered solely as a militant freedom fighter.
(B) He is a cultural icon who gave the Ho community linguistic pride through a distinct script.
(C) He is the founder of the Jharkhand Party.
(D) He was a key figure in the 1857 mutiny.

82. Consider the following statements regarding Dr. Ramdayal Munda:
I. He served as the Vice-Chancellor of Ranchi University.
II. He represented India at the UN Working Group on Indigenous Populations.
III. He was a proficient player of traditional musical instruments like the Mandar.
IV. He firmly opposed the creation of a separate Jharkhand state.
Which of the above statements are correct?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II and IV

83. Identify the incorrect pair among the following:
(A) Paramveer Albert Ekka - 1971 Indo-Pak War
(B) Ramdas Tudu - Kherwal Bansha Dharam Puthi
(C) Sadhu Ram Chand Murmu - Ulgulan
(D) Shekh Bhikari - 1857 Revolt

84. What was the profound effect of Ramdas Tudu's publication "Kherwal Bansha Dharam Puthi"?
(A) It led to a violent uprising against the British.
(B) It convinced the Santhals to abandon their traditional religion.
(C) It introduced the Roman script to Santhali literature.
(D) It standardized Santhal religious customs, preserving them from external assimilation.

85. Consider the following statements regarding Sadhu Ram Chand Murmu:
I. He was a prolific Santhali poet and writer.
II. He strongly propagated the 'Sari Dhorom' (true religion) of the Santhals.
III. He was titled 'Kabi Guru' by his community.
IV. His writings played a crucial role in the socio-cultural awakening of the Santhals in the 20th century.
V. He advocated for the violent overthrow of the Indian government.
Which of the statements given above are correct?
(A) I, II, IV, and V

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(C) A is true but R is false.
(D) A is false but R is true.

70. What was a major consequence of Chand and Bhairo's participation in the Santhal Hul?
(A) The immediate abolition of the Zamindari system across India.
(B) The intense militarization of the Santhal movement, leading to massive casualties and their eventual martyrdom at Maheshpur.
(C) The creation of the Kolhan Government Estate.
(D) The pacification of the Santhals through immediate land grants.

71. Match List-I (Place) with List-II (Associated Leader):
List I: (Place)
P. Ulihatu
Q. Bhognadih
R. Chutupalu Ghati
S. Palamu
List II: (Associated Leader)
1. Shekh Bhikari
2. Nilamber-Pitamber
3. Birsa Munda
4. Sido-Kanhu
(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-1, R-4, S-2
(D) P-3, Q-4, R-1, S-2

72. In analyzing the tactical competence of tribal leaders during the 1857 revolt, the ability of Nilamber and Pitamber to sustain guerilla warfare in difficult terrain best highlights their:
(A) Mastery over the geography of the Palamu forests.
(B) Reliance on modern British artillery.
(C) Unwillingness to collaborate with other tribal chiefs.
(D) Preference for diplomatic negotiations over armed conflict.

73. Consider the following statements regarding Telanga Kharia:
I. He was born in the Gumla district.
II. He mobilized the masses by delivering speeches at traditional 'Akharas'.
III. He promoted indigenous education and self-governance.
IV. He negotiated a peaceful settlement with the British.
Which of the above statements are correct?
(A) II, III and IV
(B) I, III and IV
(C) I, II and III
(D) I, II and IV

74. Which of the following leaders is NOT associated with the 19th-century tribal rebellions (pre-1900)?
(A) N.E. Horo
(B) Poto Sardar
(C) Bir Budhu Bhagat
(D) Telanga Kharia

75. Consider the following statements regarding Poto Sardar:
Statement I: He led the Ho uprising in 1837 against the British forces in Serengsia Ghati.
Statement II: He was captured and hanged in Jagannathpur.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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76. Consider the following statements regarding Binod Bihari Mahto:
I. He played a pivotal role in the Jharkhand statehood movement.
II. He authored several books on tribal laws.
III. He emphasized socio-cultural reforms and anti-liquor campaigns among the Kurmi community.
IV. He represented Dhanbad in the Lok Sabha.
V. He was a close associate of Shibu Soren and A.K. Roy.
Which of the above statements are correct?
(A) I, II, III, and V
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, IV, and V

77. Identify the correct pair among the following:
(A) Kartik Oraon - Inventor of Warang Chiti
(B) Ramdas Tudu - Founder of JMM

(C) The abolition of the Chotanagpur Tenancy Act.
(D) The promotion of permanent settlement in tribal areas.

32. Match List-I (Event/Work) with List-II (Leader):
List I: (Event/Work)
P. Serengsia Ghati war
Q. Shivaji Samaj
R. Ol Chiki
S. Warang Chiti
List II: (Leader)
1. Lakho Bodra
2. Binod Bihari Mahto
3. Pandit Raghunath Murmu
4. Poto Sardar
(A) P-2, Q-4, R-1, S-3
(B) P-4, Q-2, R-3, S-1
(C) P-4, Q-1, R-2, S-3
(D) P-1, Q-3, R-4, S-2

33. Consider the following statements regarding Binod Bihari Mahto:
Statement I: He coined the slogan "Padho aur Lado" (Read and Fight).
Statement II: He believed that without education, the marginalized communities could not successfully assert their political rights.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

34. Consider the following statements regarding Lado Jonko:
I. He was a respected freedom fighter of the Ho community.
II. He vehemently opposed British incursions into the Kolhan region.
III. He worked closely with Mahatma Gandhi during the Salt March.
IV. He aimed to protect traditional Ho administrative systems.
V. His folklore is still sung in the Kolhan region today.
Which of the above statements are correct?
(A) I, II, IV, and V
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, III, and IV

35. Consider the following historical figures:
I. Tilka Manjhi
II. Birsa Munda
III. Paramveer Albert Ekka
IV. Jaipal Singh Munda
Which of the following represents the correct chronological order of their primary struggle or contribution?
(A) I, II, IV, III
(B) II, I, IV, III
(C) I, II, III, IV
(D) IV, I, II, III

36. Which of the following provides the best description of Kartik Oraon's contribution to tribal society?
(A) He initiated a violent armed insurgency against the central Indian government.
(B) He restricted cultural practices of the Oraon tribe to speed up modernization.
(C) He primarily worked as a high-ranking military general during the 1971 war.
(D) He championed socio-political upliftment of tribals through legislative means.

37. Given below are two statements: an Assertion (A) and a Reason (R).
Assertion (A): Jaipal Singh Munda is affectionately called "Marang Gomke" (Great Leader).
Reason (R): He provided unparalleled leadership in sports by winning Olympic Gold and politically through the Adivasi Mahasabha advocating for tribal rights.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

38. Identify the incorrect statement regarding Pandit Raghunath Murmu:
(A) He invented the Ol Chiki script in 1925.
(B) He used the Ol Chiki script exclusively to

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(B) II, III, IV, and V
(C) I, II, III, and IV
(D) I, III, IV, and V

86. Which leader declared "Abua Raj Ete Jana, Maharani Raj Tundu Jana" (Let the Kingdom of the Queen be ended and our Kingdom be established)?
(A) Tilka Manjhi
(B) Birsa Munda
(C) Sido Murmu
(D) Jaipal Singh Munda

87. Which of the following is NOT true regarding Bir Budhu Bhagat?
(A) He was a central figure in the Kol Rebellion.
(B) He fought against the East India Company and local zamindars.
(C) His rebellion primarily centered around the Chotanagpur plateau region.
(D) He was captured alive and sent to the Andaman Cellular Jail.

88. Consider the following statements regarding Tilka Manjhi:
I. His actual name was Jabra Paharia.
II. He looted the company treasury and distributed the wealth among the poor.
III. He was supported by the local Rajput kings in his fight against the British.
IV. The university in Bhagalpur is named after him.
Which of the statements given above are correct?
(A) I, II and IV
(B) I, III and IV
(C) II, III and IV
(D) I, II and III

89. Consider the following statements regarding Sido and Kanhu:
Statement I: They belonged to the Murmu clan of the Santhal tribe.
Statement II: Their rebellion was suppressed by the British using extreme military force and martial law.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

90. Chand and Bhairo are historically remembered for:
(A) Their martyrdom alongside their brothers in the Santhal Hul.
(B) Their literary contributions to the Santhali language.
(C) Representing the tribal community in the Round Table Conferences.
(D) Foundational work in tribal education in the 20th century.

91. Consider the following statements regarding Shekh Bhikari:
I. He was a weaver by profession in his early life.
II. He served as a Dewan.
III. He cut off the trees at Chutupalu Ghati to stop the British army.
IV. He was executed alongside Tikait Umrao Singh.
V. He was a prominent leader of the Santhal Hul.
Which of the above statements are correct?
(A) II, III, IV, and V
(B) I, III, IV, and V
(C) I, II, IV, and V
(D) I, II, III, and IV

92. If a researcher is mapping the unified Hindu-Muslim-Tribal resistance against the British in 1857 in the Chotanagpur region, the study of which pair of leaders is most essential?
(A) Sido and Kanhu
(B) Shekh Bhikari and Tikait Umrao Singh
(C) Birsa Munda and Gaya Munda
(D) Jaipal Singh Munda and N.E. Horo

93. Identify the incorrect statement regarding Telanga Kharia:
(A) He organized the tribal people of the Sisai region.
(B) He created awareness against the corrupt practices of the British and local moneylenders.
(C) He served as the Chief Minister of Bihar.
(D) He utilized the traditional Panchayat system to bypass British courts.

(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

113. Identify the correct statement regarding Binod Bihari Mahto:
(A) He was opposed to the inclusion of Dalits in the Jharkhand movement.
(B) He founded the Shivaji Samaj and heavily influenced the formation of JMM.
(C) He was a loyalist to the British crown.
(D) He strictly focused on the Santhal community, ignoring the Kurmis.

114. Which of the following is an incorrect statement about Lado Jonko?
(A) He wrote the national anthem of independent India.
(B) He was a revered hero of the Ho community.
(C) He fought against the encroachment of traditional tribal rights in Kolhan.
(D) His legacy is preserved through oral traditions and local folklore.

115. Identify the correct pair among the following:
(A) Jaipal Singh Munda - Founder of Shivaji Samaj
(B) Dr. Ramdayal Munda - Leader of the Kol rebellion
(C) Kartik Oraon - Akhil Bharatiya Adivasi Vikas Parishad
(D) Albert Ekka - Inventor of Ol Chiki

116. Which leader is most renowned for his role in securing minority and tribal rights debates in the Constituent Assembly?
(A) Shekh Bhikari
(B) Birsa Munda
(C) Tilka Manjhi
(D) Jaipal Singh Munda

117. The most critical contribution of Pandit Raghunath Murmu to the Santhali community is:
(A) The introduction of modern agricultural techniques.
(B) Leading an armed rebellion in 1947.
(C) The creation of the Ol Chiki script, which facilitated a literary and cultural renaissance.
(D) Translating Hindu epics into English.

118. Identify the incorrect pair from the following:
(A) Lakho Bodra - Warang Chiti
(B) Ramdas Tudu - Adivasi Mahasabha
(C) Dr. Ramdayal Munda - Jharkhand Coordination Committee (JCC)
(D) Albert Ekka - Param Vir Chakra

119. To understand the modern academic revival of tribal philosophy and aesthetics in India, the most relevant figure to study is:
(A) Poto Sardar
(B) Tilka Manjhi
(C) Chand Bhairo
(D) Dr. Ramdayal Munda

120. The heroic actions of Paramveer Albert Ekka at the Battle of Hilli directly caused:
(A) The saving of his company from intense enemy machine-gun fire and advancing the Indian offensive in the 1971 war.
(B) The immediate surrender of the Pakistani high command in Dhaka.
(C) The drafting of the UN declaration of human rights.
(D) The formation of the Jharkhand Mukti Morcha.

121. Ramdas Tudu's work "Kherwal Bansha Dharam Puthi" is essential for:
(A) Understanding the agricultural practices of the Mundas.
(B) Studying the military tactics of the 1857 revolt.
(C) Comprehending the traditional religious doctrines and genesis myths of the Santhal people.
(D) Analyzing modern electoral politics in Jharkhand.

122. Consider the following statements regarding Sadhu Ram Chand Murmu:
Statement I: He used poetry to instil a sense of pride and social reform among the Santhals.
Statement II: His works heavily criticized the traditional 'Sari Dhorom' faith.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are

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Statement II: He was a member of the Rajya Sabha.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

103. Identify the correct statement regarding Paramveer Albert Ekka:
(A) He fought in the Indo-China war of 1962 exclusively.
(B) He was the founder of the Jharkhand Party.
(C) He served in the British Indian Army during WWII.
(D) He was born in Gumla district.

104. Which of the following is NOT true about Ramdas Tudu?
(A) He was martyred during the Santhal Hul of 1855.
(B) He was a key figure in Santhali literature.
(C) He authored Kherwal Bansha Dharam Puthi.
(D) His work documents the socio-religious traditions of the Santhals.

105. The title "Kabi Guru" in the context of Santhali literature is associated with:
(A) Pandit Raghunath Murmu
(B) Ramdas Tudu
(C) Sadhu Ram Chand Murmu
(D) Dr. Ramdayal Munda

106. Identify the correct pair among the following:
(A) Birsa Munda - Birsait sect
(B) Tilka Manjhi - Ol Chiki
(C) Sido Kanhu - Warang Chiti
(D) Lakho Bodra - Santhal Hul

107. Which of the following offers the best explanation for why Birsa Munda's rebellion (Ulgulan) was significant?
(A) It was the first time tribals used modern firearms against the British.
(B) It resulted in the immediate overthrow of British rule in India.
(C) It secured permanent seats for Mundas in the British parliament.
(D) It unified Munda identity through agrarian grievances and socio-religious reform.

108. Identify the incorrect pair from the following:
(A) Bir Budhu Bhagat - Larka Rebellion
(B) Chand Bhairo - Munda Ulgulan
(C) Tilka Manjhi - Paharia resistance
(D) Shekh Bhikari - 1857 Mutiny

109. An academic studying the synthesis of armed resistance and administrative sabotage during the 1857 revolt in Jharkhand would closely analyze the actions of:
(A) Lakho Bodra
(B) Sadhu Ram Chand Murmu
(C) Nilamber and Pitamber
(D) Pandit Raghunath Murmu

110. The establishment of the Jury Panchayat by Telanga Kharia resulted in:
(A) Increased reliance on British courts by the tribals.
(B) Immediate military intervention by the British resulting in widespread massacres.
(C) The conversion of the Kharia tribe to Christianity.
(D) Traditional justice that unified the community and bypassed colonial legal systems.

111. The core agenda of N.E. Horo during his political career was:
(A) Fighting for a separate Jharkhand state through democratic, parliamentary means.
(B) Assisting the British in maintaining law and order.
(C) Promoting the assimilation of tribal culture into mainstream cultures.
(D) Re-establishing the monarchy in Chotanagpur.

112. Consider the following statements regarding Poto Sardar:
Statement I: He led the Ho tribe in the Serengsia Ghati war against the British.
Statement II: The British were forced to recognize the autonomy of the Ho people temporarily due to his fierce resistance.
(A) Both Statement I and Statement II are correct.

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94. Consider the following statements regarding N.E. Horo:
I. He was closely associated with the Jharkhand Party.
II. He presented memorandums to the central government for a separate Jharkhand state.
III. He served as a Member of Parliament.
IV. He was a key figure in the Kol rebellion of 1831.
Which of the above statements are correct?
(A) II, III and IV
(B) I, III and IV
(C) I, II and IV
(D) I, II and III

95. Identify the correct pair among the following:
(A) Poto Sardar - Kolhan resistance
(B) Nilamber-Pitamber - Ulgulan
(C) Binod Bihari Mahto - Warang Chiti
(D) Lado Jonko - Ol Chiki

96. What was the primary political effect of Binod Bihari Mahto's leadership in the Jharkhand movement?
(A) It alienated the Kurmi population from the tribal causes.
(B) It successfully forged a Kurmi-Santhal alliance leading to the JMM.
(C) It resulted in the dissolution of the Jharkhand state demand.
(D) It restricted the movement strictly to urban intellectuals.

97. Consider the following statements regarding Lado Jonko:
I. He was deeply engaged in preserving the traditional governance systems of the Ho people.
II. He resisted the exploitation of forest resources by outsiders in Kolhan.
III. He is a celebrated folklore hero in West Singhbhum.
IV. He fought alongside Subhas Chandra Bose in the INA.
V. He rejected all forms of modern education.
Which of the above statements are correct?
(A) I, II, III, and V
(B) I, II, and III
(C) II, III, and IV
(D) I, IV, and V

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98. Which of the following is the best description of Kartik Oraon's political philosophy?
(A) Advocacy for tribal rights, educational upliftment, and protection of indigenous religion within the constitutional framework.
(B) Total rejection of the Indian Constitution.
(C) Violent separatism for an independent Oraon nation.
(D) Complete assimilation of tribals into urban industrial labor forces.

99. Given below are two statements: an Assertion (A) and a Reason (R).
Statement I: He led the Indian hockey team to win the first Olympic gold medal for India in 1928.
Statement II: He later formed the Adivasi Mahasabha to demand a separate state for tribals.
In the light of the above statements, choose the correct answer:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

100. Which of the following is a false statement regarding Pandit Raghunath Murmu?
(A) He is revered as 'Guru Gomke'.
(B) He developed the Ol Chiki script.
(C) He actively sought to preserve Santhali cultural identity.
(D) He translated the Bible into Mundari as his primary life's work.

101. Lakho Bodra is primarily celebrated for:
(A) Leading the 1857 Mutiny in Kolhan.
(B) Representing India at the United Nations.
(C) Inventing the Warang Chiti script for the Ho language.
(D) Being a renowned Santhali poet.

102. Consider the following statements regarding Dr. Ramdayal Munda:
Statement I: He was instrumental in forming the Jharkhand Coordination Committee (JCC).

incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

123. Identify the correct statement regarding Birsa Munda's early life:
(A) He was born into a wealthy zamindar family.
(B) He traveled to London to study law.
(C) He was an officer in the British army.
(D) He was educated at a German Mission School in Chaibasa.

124. Which of the following is NOT a feature of Bir Budhu Bhagat's resistance?
(A) It was part of the Kol uprising.
(B) It was entirely peaceful and non-violent.
(C) It featured guerrilla warfare techniques.
(D) It heavily resisted the British-imposed taxation system.

125. Identify the correct pair among the following:
(A) Sido Kanhu - Chaibasa
(B) Birsa Munda - Palamu
(C) Tilka Manjhi - Bhagalpur
(D) Nilamber Pitamber - Santhal Pargana

126. The most prominent reason for the Santhal Hul of 1855 led by Sido and Kanhu was:
(A) The desire to establish a democratic republic.
(B) The imposition of the Ol Chiki script.
(C) Religious persecution by Christian missionaries.
(D) Economic exploitation by British officials, zamindars, and moneylenders.

127. Which of the following leaders is considered the closest associate and military commander under Tikait Umrao Singh during the 1857 uprising in Chotanagpur?
(A) Shekh Bhikari
(B) Telanga Kharia
(C) Poto Sardar
(D) N.E. Horo

128. Identify the incorrect pair from the following:
(A) Chand Bhairo - Brothers of Sido Kanhu
(B) Telanga Kharia - Prominent poet of Santhali literature
(C) Nilamber Pitamber - Leaders of the Kharwar tribe in 1857
(D) Birsa Munda - Leader of the Ulgulan

129. If evaluating the shift from armed tribal resistance to political and democratic agitation for Jharkhand, which leader represents the early phase of this political transition?
(A) Tilka Manjhi
(B) Jaipal Singh Munda
(C) Poto Sardar
(D) Bir Budhu Bhagat

130. The martyrdom of Poto Sardar highlights the struggle of which tribal community against British imperialism?
(A) Ho
(B) Santhal
(C) Oraon
(D) Munda

131. Binod Bihari Mahto's slogan "Padho aur Lado" emphasizes:
(A) Armed rebellion as the only solution.
(B) Reading religious texts to achieve salvation.
(C) Education as a fundamental tool for empowerment and resistance against exploitation.
(D) Boycotting all modern schools.

132. Consider the following statements regarding Lado Jonko:
Statement I: He is a celebrated historical figure in the Kolhan region for defending tribal rights.
Statement II: He successfully expelled all non-tribals from the Chotanagpur plateau.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

133. Identify the correct statement about Kartik Oraon:
(A) He was born in the Santhal Pargana region.
(B) He led the 1831 Kol Rebellion.
(C) He was a highly educated engineer who returned from abroad to serve his

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(C) Padma Vibhushan
(D) Padma Bhushan

157. The actions of Lance Naik Albert Ekka at the Battle of Hilli showcase the highest traditions of the Indian Army. He belonged to which regiment or corps?
(A) Bihar Regiment
(B) Rajputana Rifles
(C) Brigade of the Guards
(D) Gurkha Rifles

158. Identify the incorrect pair among the following:
(A) Ramdas Tudu - Kherwal Bansha Dharam Puthi
(B) Sadhu Ram Chand Murmu - Kabi Guru
(C) Pandit Raghunath Murmu - Guru Gomke
(D) Jaipal Singh Munda - Dharti Aaba

159. The propagation of 'Sari Dhorom' in the modern era to unify the Santhals culturally was highly supported by the writings of:
(A) Sadhu Ram Chand Murmu
(B) Shekh Bhikari
(C) Telanga Kharia
(D) Birsa Munda

160. The arrest and death of Birsa Munda in Ranchi jail in 1900 resulted in:
(A) The immediate cessation of all tribal rights.
(B) The eventual passing of the Chotanagpur Tenancy Act in 1908.
(C) The British permanently leaving India.
(D) The Munda tribe relocating to Assam.

161. Bir Budhu Bhagat died fighting against British forces commanded by:
(A) Captain Wilkinson
(B) Captain Impey
(C) Augustus Cleveland
(D) Major Roughsedge

162. Consider the following statements regarding Tilka Manjhi:
Statement I: He used Sal leaves to send messages and mobilize the tribals.
Statement II: He successfully defeated and expelled the British permanently from Bhagalpur.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

163. Identify the correct statement regarding Sido and Kanhu:
(A) They were heavily supported by the local zamindars against the British.
(B) They exclusively used modern firearms in their rebellion.
(C) They claimed to have seen a divine vision which mandated them to lead the rebellion.
(D) They survived the rebellion and became Members of Parliament.

164. Which of the following is an incorrect statement regarding the Santhal Hul?
(A) It was a spontaneous uprising against agrarian exploitation.
(B) Chand and Bhairo were key commanders in this rebellion.
(C) The British used elephants and artillery to suppress it.
(D) It was primarily fought in the Chotanagpur plateau (Ranchi area).

165. Identify the correct pair among the following:
(A) Nilamber Pitamber - Ho uprising
(B) Telanga Kharia - 1857 Mutiny in Ranchi
(C) Shekh Bhikari - Dewan to Tikait Umrao Singh
(D) N.E. Horo - Munda Ulgulan

166. A critical tactic used by Shekh Bhikari to hinder the British advance in 1857 was:
(A) Poisoning the water supply of Ranchi.
(B) Blocking the Chutupalu Ghati by cutting down trees and digging trenches.
(C) Organizing a massive naval blockade.
(D) Surrendering immediately to negotiate terms.

167. The primary reason for the revolt of Nilamber and Pitamber in 1857 was:
(A) The imposition of the Ol Chiki script.
(B) The demand for a separate Jharkhand state.
(C) The partition of Bengal.
(D) Encroachment on their traditional lands

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(B) It was entirely a non-violent movement.
(C) The rebels targeted the oppressive 'mahajajans' (moneylenders).
(D) It led to the creation of the Santhal Pargana district.

145. Identify the correct pair among the following:
(A) Chand and Bhairo - 1857 Mutiny in Ranchi
(B) Nilamber and Pitamber - 1857 Mutiny in Palamu
(C) Shekh Bhikari - Santhal Hul
(D) Telanga Kharia - Kolhan resistance of 1837

146. The strategic importance of Chutupalu Ghati in the 1857 revolt is directly associated with the leadership of:
(A) Shekh Bhikari
(B) Jaipal Singh Munda
(C) Poto Sardar
(D) Dr. Ramdayal Munda

147. Nilamber and Pitamber belonged to which tribal community?
(A) Santhal
(B) Munda
(C) Kharwar (and allied with Chero/Bhogta)
(D) Ho

148. Identify the incorrect pair from the following:
(A) Telanga Kharia - Jury Panchayat
(B) N.E. Horo - Jharkhand Party
(C) Binod Bihari Mahto - Jharkhand Mukti Morcha
(D) Poto Sardar - Warang Chiti script

149. To analyze the socio-political mobilization of the Ho tribe against early British expansion in the 1830s, one must study the life of:
(A) Sido Kanhu
(B) Kartik Oraon
(C) Poto Sardar
(D) Ramdas Tudu

150. The formation of the Jharkhand Mukti Morcha (JMM) was heavily influenced by the social reform base created by:
(A) Birsa Munda's Birsait sect
(B) Binod Bihari Mahto's Shivaji Samaj
(C) Lakho Bodra's Ete Turtung Akhara
(D) Jaipal Singh's Adivasi Mahasabha

151. Lado Jonko's activism was primarily concentrated in which region?
(A) Santhal Pargana
(B) Palamu
(C) Hazaribagh
(D) Kolhan

152. Consider the following statements regarding Kartik Oraon:
Statement I: He was an advocate for retaining the indigenous identity of tribals.
Statement II: He supported the de-scheduling of converted tribals from the ST list.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

153. Identify the correct statement about Jaipal Singh Munda:
(A) He opposed the inclusion of the Fifth and Sixth Schedules in the Constitution.
(B) He was the founder of the Jharkhand Mukti Morcha.
(C) He won the Olympic Gold medal in field hockey in 1928 at Amsterdam.
(D) He invented the Warang Chiti script.

154. Which of the following is NOT a literary or linguistic contribution?
(A) Akhil Bharatiya Adivasi Vikas Parishad by Kartik Oraon
(B) Ol Chiki script by Pandit Raghunath Murmu
(C) Warang Chiti script by Lakho Bodra
(D) 'Bidu Chandan' play

155. Identify the correct pair among the following:
(A) Lakho Bodra - Santhali literature
(B) Albert Ekka - Leader of 1857 revolt
(C) Ramdas Tudu - Inventor of Ol Chiki
(D) Dr. Ramdayal Munda - Tribal cultural renaissance

156. Dr. Ramdayal Munda was a recipient of which prestigious civilian award?
(A) Bharat Ratna
(B) Padma Shri

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178. Identify the incorrect pair from the following:
(A) Sadhu Ram Chand Murmu - Akhil Bharatiya Adivasi Vikas Parishad
(B) Albert Ekka - Param Vir Chakra (Posthumous)
(C) Ramdas Tudu - Santhal intellectual tradition
(D) Birsa Munda - Ulgulan

179. A student researching the codification of the 'Sari Dhorom' belief system would rely on the literary works of:
(A) Telanga Kharia
(B) Poto Sardar
(C) Sadhu Ram Chand Murmu
(D) N.E. Horo

180. The primary cause of Birsa Munda's Ulgulan was:
(A) The introduction of the Ol Chiki script.
(B) The demand to join the British Indian Army.
(C) The partition of the Chotanagpur region.
(D) The alienation of tribal land through the breakdown of the Khuntkatti system by British laws and dikus.

181. Birsa Munda is primarily associated with the resistance of which tribal groups during the Kol Rebellion?
(A) Ho and Santhal
(B) Bhil and Gond
(C) Munda and Oraon
(D) Paharia and Kharwar

182. Consider the following statements regarding Tilka Manjhi:
Statement I: He is often recognized as the first tribal martyr of India.
Statement II: His rebellion was characterized by open pitched battles using modern artillery.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

183. Identify the correct statement regarding the Santhal Hul:
(A) It occurred in 1942 as part of the Quit India Movement.
(B) Sido and Kanhu signed a peace treaty with the British in 1856.
(C) It was confined exclusively to the urban centers of Bengal.
(D) The rallying cry of the rebellion was against the systemic exploitation by the British, Mahajans, and corrupt police.

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184. Which of the following is NOT true about Chand and Bhairo?
(A) They survived and formed the first Santhal political party in 1880.
(B) They were brothers of Sido and Kanhu.
(C) They played a vital military role in the Santhal Hul.
(D) They were killed in action during the rebellion.

185. Identify the correct pair among the following:
(A) Nilamber Pitamber - Serengsia Ghati
(B) Telanga Kharia - Bhagalpur
(C) Shekh Bhikari - Chutupalu Ghati
(D) Poto Sardar - Ulihatu

186. The rebellion of Nilamber and Pitamber in Palamu was a direct extension of which broader historical event?
(A) The Indian Rebellion of 1857
(B) The Kol Rebellion of 1831
(C) The Santhal Hul of 1855
(D) The Munda Ulgulan of 1895

187. The assassination of Telanga Kharia highlights:
(A) The success of his peaceful negotiations.
(B) Internal conflicts within the Santhal community.
(C) His role in the 1971 war.
(D) The threat his grassroots mobilization and Jury Panchayat posed to British-backed local exploiters.

188. Identify the incorrect pair from the following:
(A) N.E. Horo - Electoral politics in independent India
(B) Lado Jonko - Santhal Hul
(C) Poto Sardar - Anti-British Ho uprising
(D) Binod Bihari Mahto - Shivaji Samaj

and exploitation by British-backed thikadars in Palamu.

168. Identify the incorrect pair from the following:
(A) Lado Jonko - Founder of Adivasi Mahasabha
(B) Telanga Kharia - Traditional Jury Panchayat
(C) Poto Sardar - Serengsia Ghati war
(D) Binod Bihari Mahto - Kurmi social reform

169. For researchers analyzing the early parliamentary struggle for Jharkhand statehood, the speeches and memorandums of which leader are primary sources?
(A) Birsa Munda
(B) Shekh Bhikari
(C) N.E. Horo
(D) Poto Sardar

170. The historical significance of the Serengsia Ghati battle lies in the fierce resistance offered by:
(A) The Hos under Poto Sardar
(B) The Santhals under Sido Kanhu
(C) The Oraons under Kartik Oraon
(D) The Kharwars under Nilamber Pitamber

171. Binod Bihari Mahto allied with which prominent Santhal leader to form the Jharkhand Mukti Morcha?
(A) Jaipal Singh Munda
(B) Kartik Oraon
(C) Dr. Ramdayal Munda
(D) Shibu Soren

172. Consider the following statements regarding Lado Jonko:
Statement I: He actively mobilized the Ho community to resist external exploitation.
Statement II: He strictly promoted the assimilation of the Ho culture into western culture.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

173. Identify the correct statement regarding Kartik Oraon:
(A) He firmly believed that tribal development could only occur through armed rebellion.
(B) He was the paramount leader of the 1857 revolt in Ranchi.
(C) He worked extensively on irrigation projects and engineering designs alongside his political career.
(D) He opposed the concept of reservations for marginalized communities.

174. Which is a false statement regarding Jaipal Singh Munda?
(A) He was an Oxford-educated scholar.
(B) He captained the Indian Olympic Hockey team.
(C) He championed tribal rights in the Constituent Assembly.
(D) He firmly opposed the idea of a separate state for tribals.

175. Identify the correct pair among the following:
(A) Pandit Raghunath Murmu - Bidu Chandan
(B) Lakho Bodra - Kherwal Bansha Dharam Puthi
(C) Dr. Ramdayal Munda - Shivaji Samaj
(D) Ramdas Tudu - Warang Chiti

176. The invention of the Warang Chiti script aimed to:
(A) Provide a secret code for military communications during 1857.
(B) Revive and preserve the linguistic and cultural heritage of the Ho tribe.
(C) Translate English literature into local dialects.
(D) Replace the Ol Chiki script among Santhals.

177. Dr. Ramdayal Munda's contribution to the cultural identity of Jharkhand was pivotal because:
(A) He led the violent overthrow of the state government.
(B) He institutionalized the study of tribal and regional languages at the university level.
(C) He successfully banned all non-tribal languages in the state.
(D) He invented all the tribal scripts currently in use.

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community.
(D) He strictly opposed the development projects in Chotanagpur.

134. Which of the following was NOT a contribution of Jaipal Singh Munda?
(A) Formation of Adivasi Mahasabha.
(B) Translating the Indian Constitution into the Mundari language.
(C) Leading the Indian Hockey team to a Gold Medal in 1928.
(D) Advocating for a separate Jharkhand state in the Constituent Assembly.

135. Identify the correct pair among the following:
(A) Lakho Bodra - Tolong Siki
(B) Dr. Ramdayal Munda - Warang Chiti
(C) Ramdas Tudu - Sorang Sompeng
(D) Pandit Raghunath Murmu - Ol Chiki

136. The invention of the Warang Chiti script by Lakho Bodra is a classic example of:
(A) Cultural assertion and preservation of tribal identity.
(B) Cultural assimilation.
(C) Religious conversion.
(D) Armed rebellion.

137. Which statement encapsulates the legacy of Dr. Ramdayal Munda?
(A) He was primarily a military strategist.
(B) He was the sole founder of the Jharkhand Mukti Morcha.
(C) He bridged the gap between traditional tribal culture and modern academia, bringing global recognition to indigenous arts.
(D) He invented the Ol Chiki script.

138. Identify the incorrect pair among the following:
(A) Sadhu Ram Chand Murmu - Munda Ulgulan
(B) Albert Ekka - 1971 Indo-Pak War
(C) Ramdas Tudu - Santhali literature
(D) Shekh Bhikari - 1857 Revolt

139. A researcher studying the codification of Santhal traditional laws and customs would primarily refer to the works of:
(A) Albert Ekka
(B) Telanga Kharia
(C) Bir Budhu Bhagat
(D) Ramdas Tudu

140. The effect of Sadhu Ram Chand Murmu's poetry on the Santhal community was:
(A) A wave of despondency and surrender.
(B) A powerful cultural awakening and reinforced belief in 'Sari Dhorom'.
(C) The immediate migration of Santhals to urban centers.
(D) The total abandonment of the Santhali language.

141. Birsa Munda's call for 'Ulgulan' primarily meant:
(A) Peaceful protest
(B) Religious conversion
(C) Great Tumult / Rebellion
(D) Surrender to the British

142. Consider the following statements regarding Bir Budhu Bhagat:
Statement I: He was a primary leader of the Larka (Kol) rebellion.
Statement II: The British administration offered a substantial reward for his capture, dead or alive.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

143. Identify the correct statement regarding Tilka Manjhi:
(A) He is credited with leading the Paharia resistance against the exploitative policies of the East India Company.
(B) He fought alongside the British during the 1857 revolt.
(C) He negotiated the permanent settlement of Bengal.
(D) He was a non-violent social reformer.

144. Which of the following is NOT true about the Santhal Hul of 1855?
(A) It was led by Sido, Kanhu, Chand, and Bhairo.

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189. For a socio-political analysis of the Kurmi community's awakening in Jharkhand, which leader's foundational work is paramount?
(A) Dr. Ramdayal Munda
(B) Kartik Oraon
(C) Binod Bihari Mahto
(D) Pandit Raghunath Murmu

190. The resistance at Serengsia Ghati led by Poto Sardar resulted in:
(A) The permanent expulsion of the British from Kolhan.
(B) The creation of a separate Ho state.
(C) His appointment as a British governor.
(D) His ultimate capture and execution by the British authorities.

191. Lado Jonko's memory is primarily preserved through:
(A) Oral history, folklore, and cultural memory of the Ho people.
(B) Detailed autobiographies written by him.
(C) Government archives in London exclusively.
(D) Bronze statues in New Delhi.

192. Consider the following statements regarding Kartik Oraon:
Statement I: He was a staunch defender of traditional tribal culture and religion.
Statement II: He founded the Akhil Bharatiya Adivasi Vikas Parishad to centralize tribal welfare efforts.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

193. Identify the correct statement about Jaipal Singh Munda:
(A) He was known as 'Guru Gomke'.
(B) He formed the Adivasi Mahasabha in 1938 to politically organize the tribals.
(C) He rejected the inclusion of Adivasis in the national sporting arenas.
(D) He was an active military commander in the 1857 revolt.

194. Which of the following is an incorrect statement regarding Pandit Raghunath Murmu?
(A) He promoted the violent overthrow of the state apparatus.
(B) He was a visionary who realized that a linguistic community needs its own script for cultural survival.
(C) He created the Ol Chiki script.
(D) His literary works emphasized moral and social values.

195. Identify the correct pair among the following:
(A) Sadhu Ram Chand Murmu - Oraon community
(B) Albert Ekka - Santhal community
(C) Lakho Bodra - Ho community
(D) Ramdas Tudu - Kharia community

196. The widespread adoption of the Warang Chiti script by the Ho community serves to:
(A) Assimilate them into the Hindi-speaking mainstream.
(B) Replace oral traditions with English literature.
(C) Facilitate their conversion to Christianity.
(D) Differentiate and preserve their unique linguistic and ethno-cultural identity.

197. Dr. Ramdayal Munda's role in the Jharkhand movement was primarily characterized by:
(A) Armed insurgency and guerrilla warfare.
(B) Strict isolationism and rejection of all modern political systems.
(C) Intellectual leadership, cultural resurgence, and academic advocacy at national and international forums.
(D) Exploitation of local mineral resources.

198. Identify the incorrect pair from the following:
(A) Albert Ekka - Battle of Hilli
(B) Sadhu Ram Chand Murmu - Ol Chiki invention
(C) Ramdas Tudu - Kherwal Bansha
(D) Birsa Munda - Khuntkatti system restoration

199. To understand the synthesis of historical narratives and theological beliefs of the Santhal tribe, an academic would most likely study the writings of:
(A) Poto Sardar
(B) Shekh Bhikari

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222. Consider the following statements regarding Ramdas Tudu:
Statement I: His literary work is crucial for understanding the traditional Santhal worldview.
Statement II: He wrote "Kherwal Bansha Dharam Puthi".
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

223. Identify the correct statement regarding Sadhu Ram Chand Murmu:
(A) His poetry significantly aided the 'Sari Dhorom' movement and fostered Santhali cultural pride.
(B) He was an early leader of the Ulgulan.
(C) He translated the Quran into Santhali.
(D) He fought in the 1971 war alongside Albert Ekka.

224. Which of the following is NOT associated with the Birsa Munda movement?
(A) The concept of 'Abua Raj'
(B) The demand for a separate Jharkhand state in the 1950s
(C) The Birsait religious sect
(D) Opposition to 'dikus' (outsiders)

225. Identify the correct pair among the following:
(A) Tilka Manjhi - Santhal Hul
(B) Bir Budhu Bhagat - Larka Rebellion
(C) Sido Kanhu - Ulgulan
(D) Shekh Bhikari - Kol Rebellion

226. The immediate spark for the Kol Rebellion led by leaders like Bir Budhu Bhagat was:
(A) The transfer of tribal lands to outside Sikh and Muslim thikadars (contractors).
(B) The imposition of the Ol Chiki script.
(C) The demand for a separate state.
(D) The partition of Bengal.

227. Tilka Manjhi's primary method of attacking the British forces was:
(A) Naval bombardment
(B) Conventional trench warfare
(C) Guerrilla warfare from the dense forests and hills
(D) Economic blockades in urban centers

228. Identify the incorrect pair from the following:
(A) Sido Kanhu - Bhognadih
(B) Chand Bhairo - Brothers of Sido Kanhu
(C) Shekh Bhikari - Dewan of Tikait Umrao Singh
(D) Nilamber Pitamber - Munda Ulgulan

229. A researcher studying the integration of Muslim leaders into tribal uprisings in Chotanagpur during 1857 would focus on:
(A) Telanga Kharia
(B) Poto Sardar
(C) Shekh Bhikari
(D) N.E. Horo

230. The martyrdom of Nilamber and Pitamber had the immediate effect of:
(A) Ending all anti-British resistance in the Palamu region.
(B) Cementing their legacy as enduring symbols of Kharwar resistance against colonialism.
(C) The British withdrawing completely from India.
(D) The immediate creation of a separate Jharkhand state.

231. Telanga Kharia's efforts to train the youth in martial arts at 'Akharas' was primarily aimed at:
(A) Entertaining the British officials.
(B) Competing in national sports tournaments.
(C) Assisting the British army in the World Wars.
(D) Preparing a disciplined cadre to resist colonial exploitation.

232. Consider the following statements regarding N.E. Horo:
Statement I: He heavily utilized parliamentary debates to push the agenda of Jharkhand statehood.
Statement II: He frequently resorted to leading armed guerrilla attacks on police stations.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.

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211. N.E. Horo's leadership was instrumental in keeping the demand for Jharkhand alive during which phase?
(A) Pre-1857
(B) 1857-1900
(C) Post-Independence (1960s-1990s)
(D) Early 19th Century

212. Consider the following statements regarding Poto Sardar:
Statement I: He united the Ho tribesmen to assert their traditional rights against the British.
Statement II: The British suppressed his movement without any military casualties on their side.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

213. Identify the correct statement regarding Binod Bihari Mahto:
(A) He opposed the formation of the Jharkhand Mukti Morcha.
(B) He focused exclusively on armed rebellion.
(C) He recognized the necessity of uniting the Kurmi and Santhal communities for a successful statehood movement.
(D) He was a prominent leader of the 1857 revolt.

214. Which of the following is a false statement regarding Lado Jonko?
(A) He was a significant figure in the historical narratives of the Ho tribe.
(B) He is credited with translating the Indian Constitution into Santhali.
(C) He consistently opposed the infringement of traditional tribal governance in Kolhan.
(D) He is revered as a local patriot in West Singhbhum.

215. Identify the correct pair among the following:
(A) Jaipal Singh Munda - Inventor of Ol Chiki
(B) Dr. Ramdayal Munda - Leader of the Santhal Hul
(C) Ramdas Tudu - Founder of JMM
(D) Kartik Oraon - Kurukh language and Oraon welfare

216. Jaipal Singh Munda's famous phrase in the Constituent Assembly highlighted that:
(A) Tribals were the original inhabitants and deserved dignity and self-governance.
(B) Tribals should be relocated to urban centers.
(C) Hindi should be forcefully imposed on all tribal regions.
(D) Tribals did not need any constitutional safeguards.

217. The title 'Guru Gomke' given to Pandit Raghunath Murmu reflects his status as a:
(A) Fierce military commander
(B) Wealthy zamindar
(C) Great Teacher/Preceptor of the Santhal community
(D) British loyalist

218. Identify the incorrect pair from the following:
(A) Sadhu Ram Chand Murmu - Warang Chiti
(B) Lakho Bodra - Ete Turtung Akhara
(C) Dr. Ramdayal Munda - Padma Shri
(D) Albert Ekka - 1971 Indo-Pak War

219. If a linguist wants to study the indigenous graphical representation of the Ho language, they must research the contributions of:
(A) Ramdas Tudu
(B) Telanga Kharia
(C) Kartik Oraon
(D) Lakho Bodra

220. The revitalization of the Paika dance and traditional tribal music on national platforms in post-independence India was a direct effect of the cultural advocacy of:
(A) Poto Sardar
(B) Dr. Ramdayal Munda
(C) Bir Budhu Bhagat
(D) Tilka Manjhi

221. Albert Ekka was posthumously awarded the Param Vir Chakra for his gallantry during the Battle of Hilli, which took place in:
(A) 1947
(B) 1962
(C) 1971
(D) 1965

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(C) Prioritizing solely provided documentation of life stories and kritiyan
(D) Prioritizing oral traditions over various documented kritiyan and records

270. What is the academic task force aiming to construct by focusing on the direct contribution of these figures?
(A) An international linguistic database
(B) A universal standard for all national languages
(C) A predictive model for future language shifts
(D) A verifiable regional history module

Direction : Please read the following source carefully.

A specialized academic seminar was convened to systematically evaluate the heroes of tribal and regional languages areas, prioritizing the profound legacies of Kartik Oraon and Jaipal Singh Munda. The fundamental objective of this scholarly gathering was to deconstruct the life story, kritiyan, and contribution of these two prominent figures. Educational theorists in the seminar utilized a targeted academic framework to assess how the life story of Jaipal Singh Munda and Kartik Oraon structurally influenced regional educational paradigms. The seminar's strict methodological guidelines mandated that all evaluations of their contribution must be directly derived from their documented kritiyan. Researchers postulated that analyzing the kritiyan of Kartik Oraon alongside the life story of Jaipal Singh Munda provides critical insights into the evolution of regional languages areas. By classifying them exclusively as heroes of tribal and regional languages areas, the seminar reinforced the academic necessity of preserving their contribution. Ultimately, the scholarly consensus indicated that a deep, text-based understanding of the life story and kritiyan of both Kartik Oraon and Jaipal Singh Munda is indispensable for advancing academic research in regional language historical studies.

Based on the above source, attempt the following five questions.

271. Which two figures were prioritized during the specialized academic seminar?
(A) Ramdas Tudu and Sadhu Ram Chand Murmu
(B) Nilamber-Pitamber and Telanga Kharia
(C) Kartik Oraon and Jaipal Singh Munda
(D) Dr. Ramdayal Munda and Paramveer Albert Ekka

272. What did educational theorists aim to assess regarding the life story of Jaipal Singh Munda and Kartik Oraon?
(A) How their life story contributed to the national economic restructuring
(B) How their life story structurally influenced regional educational paradigms
(C) How their life story altered international diplomacy standards
(D) How their life story affected the migration patterns of surrounding regions

273. According to the seminar's strict methodological guidelines, where must all evaluations of their contribution be derived from?
(A) External historical analyses and modern theories
(B) Their undocumented oral legacy
(C) The regional demographic statistics
(D) Their documented kritiyan

274. What provides critical insights into the evolution of regional languages areas, according to researchers?
(A) Analyzing the kritiyan of Kartik Oraon and the life story of Jaipal Singh Munda
(B) Analyzing regional educational paradigms in isolation from these historical figures
(C) Mapping geographical shifts associated with the regional language areas in question
(D) Comparing life stories with global linguistic evolution patterns across the world

275. What did the scholarly consensus indicate is indispensable for advancing academic research in regional language historical studies?
(A) A broad integration of their methodologies into external disciplines
(B) Eliminating the focus on individual historical figures
(C) A deep, text-based understanding of their life story and kritiyan
(D) Merging regional language studies with national archival systems

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(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

233. Identify the correct statement regarding Poto Sardar:
(A) He was a non-violent social reformer who strictly opposed armed conflict.
(B) He invented the Warang Chiti script.
(C) He was a leader of the Ho community who fought the British at Serengsia Ghati.
(D) He represented India at the United Nations.

234. Which is a false statement regarding Binod Bihari Mahto?
(A) He firmly opposed the alliance with Santhals, preventing the formation of JMM.
(B) He is closely associated with the Shivaji Samaj.
(C) He championed the rights of the Kurmi community.
(D) He believed in the power of education for social mobility.

235. Identify the correct pair among the following:
(A) Jaipal Singh Munda - Inventor of Ol Chiki
(B) Dr. Ramdayal Munda - Leader of the Santhal Hul
(C) Ramdas Tudu - Founder of JMM
(D) Lado Jonko - Kolhan folklore and resistance

236. The socio-political impact of Kartik Oraon's leadership was most visibly seen in:
(A) The creation of the Ol Chiki script.
(B) The organized assertion of tribal rights and pushback against religious conversion at the national level.
(C) The 1857 mutiny in Ranchi.
(D) The Indian hockey team's Olympic success.

237. The phrase "Marang Gomke" is synonymous with which leader?
(A) Birsa Munda
(B) Dr. Ramdayal Munda
(C) Jaipal Singh Munda
(D) Pandit Raghunath Murmu

238. Identify the incorrect pair from the following:
(A) Pandit Raghunath Murmu - Guru Gomke
(B) Lakho Bodra - Warang Chiti
(C) Albert Ekka - 1971 War
(D) Dr. Ramdayal Munda - 1831 Kol Rebellion

239. If one wishes to analyze the transition of tribal languages from oral traditions to structured literary forms, the works of which two leaders are most relevant?
(A) Pandit Raghunath Murmu and Lakho Bodra
(B) Birsa Munda and Tilka Manjhi
(C) Shekh Bhikari and Telanga Kharia
(D) Albert Ekka and Poto Sardar

240. The effect of Dr. Ramdayal Munda's academic leadership at Ranchi University was:
(A) The banishment of tribal languages from the curriculum.
(B) The academic mainstreaming of tribal and regional languages and literature.
(C) The exclusive promotion of English literature.
(D) The immediate closure of the university.

241. Albert Ekka's supreme sacrifice highlights which of the following?
(A) Tribal opposition to the Indian state.
(B) The immense contribution and patriotism of tribal individuals in defending independent India.
(C) The history of the 1857 revolt.
(D) The invention of tribal scripts.

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242. Consider the following statements regarding Ramdas Tudu:
Statement I: He sought to document and preserve the authentic socio-religious traditions of the Santhals.
Statement II: He wrote "Kherwal Bansha Dharam Puthi".
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

243. Identify the correct statement regarding Sadhu Ram Chand Murmu:
(A) He was an early leader of the Ulgulan.
(B) He translated the Quran into Santhali.

(C) Telanga Kharia
(D) Ramdas Tudu

200. The socio-cultural reform inspired by Sadhu Ram Chand Murmu fundamentally sought to:
(A) Reinforce pride in the traditional Santhali way of life and 'Sari Dhorom'.
(B) Westernize the Santhal youth.
(C) Eradicate the Santhali language in favor of Bengali.
(D) Promote militant uprisings against neighboring tribes.

201. Birsa Munda is revered as 'Dharti Aaba', which translates to:
(A) Great Warrior
(B) Supreme God
(C) Father of the Earth
(D) King of the Forest

202. Consider the following statements regarding Bir Budhu Bhagat:
Statement I: He was heavily influenced by Mahatma Gandhi's non-cooperation movement.
Statement II: His resistance against the British took place in the early 1830s.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

203. Identify the correct statement regarding Tilka Manjhi's execution:
(A) He was executed in a British prison in London.
(B) He died of natural causes in his village.
(C) He was killed in the Battle of Buxar.
(D) He was hanged from a banyan tree in Bhagalpur.

204. Which of the following is NOT considered a primary factor leading to the Santhal Hul led by Sido and Kanhu?
(A) Extortionate interest rates charged by Mahajans.
(B) Demand for an independent industrial economy.
(C) Corruption and oppression by the local police (darogas).
(D) Loss of land rights.

205. Identify the correct pair among the following:
(A) Tilka Manjhi - Ulihatu
(B) Birsa Munda - Serengsia
(C) Sido Kanhu - Bhognadih
(D) Telanga Kharia - Bhagalpur

206. The martyrdom of Chand and Bhairo occurred during intense fighting against British troops at:
(A) Chutupalu Ghati
(B) Serengsia Ghati
(C) Ulihatu
(D) Barhait / Maheshpur region

207. Nilamber and Pitamber formed a strategic alliance primarily with which community during the 1857 revolt?
(A) The Chero and Bhogta communities of Palamu.
(B) The Santhals of Damin-i-Koh.
(C) The Mundas of Khunti.
(D) The Hos of West Singhbhum.

208. Identify the incorrect pair from the following:
(A) Shekh Bhikari - Executed by the British in 1858
(B) Poto Sardar - Awarded the Padma Shri
(C) Telanga Kharia - Assassinated while praying at an Akhara
(D) N.E. Horo - Former Minister in Bihar Government

209. To study the strategic use of geographical chokepoints during the 1857 revolt in Jharkhand, a historian must analyze the actions of:
(A) Jaipal Singh Munda
(B) Shekh Bhikari at Chutupalu Ghati
(C) Ramdas Tudu
(D) Pandit Raghunath Murmu

210. The establishment of parallel justice systems, such as the Jury Panchayat, was a direct effect of whose leadership?
(A) Telanga Kharia
(B) Binod Bihari Mahto
(C) Lakho Bodra
(D) Albert Ekka

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251. What is the core objective of the case study presented at the academic symposium?
(A) Integrating modern technological advancements into current cultural frameworks
(B) Systematically documenting the figures' life story, kritiyan, and contribution
(C) Comparing historical regional documentation against various global leader metrics
(D) Evaluating economic frameworks of regions using tribal language documentation

252. Which historical figures were identified as primary subjects for the inaugural phase of documentation?
(A) Birsa Munda, Bir Budhubagat, and Tilka Manjhi
(B) N.E. Horo, Poto Sardar, and Lado Jonko
(C) Dr. Ramdayal Munda, Paramveer Albert Ekka, and Ramdas Tudu
(D) Pandit Raghunath Murmu, Lakho Bodra, and Jaipal Singh Munda

253. According to the scholars, what must a rigorous analysis of tribal and regional languages areas fundamentally rely upon?
(A) The external interpretation of historical archives
(B) The synthesis of generalized historical discourses
(C) The critical examination of their life stories
(D) The statistical measurement of regional spoken languages

254. What serves as a vital metric for understanding the broader societal contribution of these heroes?
(A) The comparative analysis of their physical monuments
(B) The regional mapping of their historical battles
(C) The standardized testing of regional language dialects
(D) The academic evaluation of their respective kritiyan

255. What are institutions encouraged to do to preserve the profound contribution of these heroes?
(A) Standardize regional spoken languages across multiple diverse linguistic areas
(B) Developing separate academic facilities strictly intended for regional historians
(C) Integrate their life stories and kritiyan into standardized academic curricula
(D) Translating their life stories exclusively into various standardized national languages

Direction : Please read the following source carefully.

A departmental review of curriculum development centers on the heroes of tribal and regional languages areas, specifically exploring the legacy of Sido Kanhu, Chand Bhairo, and Shekh Bhikari. The academic mandate requires educators to design modules that meticulously analyze the life story, kritiyan, and contribution of these historical figures. In this specific case study, the curriculum design committee evaluates how the life story of Sido Kanhu, alongside the distinct narratives of Chand Bhairo and Shekh Bhikari, shapes the regional historical consciousness. The framework dictates that their kritiyan must be interpreted as foundational elements of regional languages areas, rather than mere historical footnotes. By structurally mapping the contribution of Shekh Bhikari, Chand Bhairo, and Sido Kanhu, scholars can assess the evolution of regional leadership. The pedagogy emphasizes that understanding these heroes of tribal and regional languages areas requires a strict adherence to their documented life stories and kritiyan. The committee concluded that prioritizing their contribution within the academic syllabus not only honors their historical roles but also reinforces the academic rigor necessary for studying the heroes of tribal and regional languages areas effectively.

Based on the above source, attempt the following five questions.

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256. What is the central focus of the departmental review of curriculum development?
(A) Exploring the global historical legacy of major tribal migrations
(B) Exploring the legacy of Sido Kanhu, Chand Bhairo, and Shekh Bhikari
(C) Investigating the modern application of ancient tribal dialects
(D) Synthesizing the contributions of all international historical figures

(C) His poetry significantly aided the 'Sari Dhorom' movement and fostered Santhali cultural pride.
(D) He fought in the 1971 war alongside Albert Ekka.

244. Which of the following is NOT an aspect of Birsa Munda's movement?
(A) Cleansing the society of superstitious practices.
(B) Economic boycott of the British.
(C) Armed resistance to reclaim traditional land rights.
(D) The demand for a permanently integrated global economy.

245. Identify the correct pair among the following:
(A) Tilka Manjhi - Ulgulan
(B) Sido Kanhu - 1857 Revolt
(C) Bir Budhu Bhagat - Larka Rebellion
(D) Chand Bhairo - Kol Rebellion

246. The execution of Shekh Bhikari and Tikait Umrao Singh was carried out by the British at:
(A) Ulihatu
(B) Chutupalu Ghati (Tagore Hill / Ranchi area)
(C) Bhognadih
(D) Bhagalpur

247. The primary opponents of Nilamber and Pitamber during the 1857 uprising in Palamu were:
(A) The French East India Company
(B) The Maratha Empire
(C) The Mughal Emperor
(D) The British East India Company forces and supportive Rajput thikadars

248. Identify the incorrect pair from the following:
(A) Poto Sardar - Warang Chiti script
(B) N.E. Horo - Jharkhand Statehood Movement
(C) Telanga Kharia - Jury Panchayat
(D) Binod Bihari Mahto - Jharkhand Mukti Morcha

249. If examining the socio-political evolution of the Jharkhand statehood demand, integrating Kurmi and Santhal demographics, the strategic alliance between which two leaders is foundational?
(A) Birsa Munda and Bir Budhu Bhagat
(B) Lakho Bodra and Ramdas Tudu
(C) Binod Bihari Mahto and Shibu Soren
(D) Jaipal Singh Munda and Albert Ekka

250. The historical legacy of Lado Jonko in the Kolhan region primarily stems from his:
(A) Defense of the traditional rights and autonomy of the Ho people against external encroachment.
(B) Personal accumulation of wealth and several large zamindari estates.
(C) Acceptance of British military titles and annual government pensions.
(D) Advocacy for the complete dissolution of the traditional Mankhi-Munda system.

Direction : Please read the following source carefully.

In a recent academic symposium focusing on "The Heroes of Tribal and Regional languages Areas," researchers presented a comprehensive methodological framework to evaluate regional historical narratives. The core objective of this case study is to systematically document the life story, kritiyan, and contribution of prominent figures central to regional language areas. The research committee specifically identified Birsa Munda, Bir Budhubagat, and Tilka Manjhi as the primary subjects for this inaugural phase of historical documentation. Scholars argued that any rigorous analysis of tribal and regional languages areas must fundamentally rely on the critical examination of their life stories. Furthermore, the academic evaluation of their kritiyan serves as a vital metric for understanding their broader societal contribution. By focusing exclusively on the syllabus parameters—life story, kritiyan, and contribution—the research ensures a focused academic discourse. The symposium highlighted that studying Birsa Munda, Bir Budhubagat, and Tilka Manjhi provides unparalleled insights into the cultural frameworks of these regions. Consequently, institutions are encouraged to integrate the life stories and kritiyan of these heroes of tribal and regional languages areas into standardized academic curricula, thereby preserving their profound contribution for future scholarly endeavors.

Based on the above source, attempt the following five questions.

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263. Within what strict parameters must the contribution of Nilamber-Pitamber and Telanga Kharia be evaluated?
(A) Within the parameters of modern educational technologies
(B) Within the parameters of broader national historical integration
(C) Within the strict parameters of their regional languages areas
(D) Within the statistical models of archival linguistics

264. What is the academic exploration of N.E. Horo specifically anchored in?
(A) Comparing his historical background with various external national figures
(B) Analyzing environmental impacts associated with his regional historical actions
(C) Tracing mythological origins of his specific regional language area and history
(D) Documenting his kritiyan and its alignment with his broader contribution

265. According to scholars, what do the heroes of tribal and regional languages areas represent?
(A) An intersection of narrative history and regional linguistic identity
(B) An anomaly within various standardized national historical records and files
(C) A declining phase of regional linguistic preservation in the modern academic era
(D) A theoretical model disconnected from actual regional narratives and case studies

Direction : Please read the following source carefully.

Within the scope of regional heritage studies, an academic task force was established to analyze the heroes of tribal and regional languages areas. This specific investigative case focuses on evaluating the academic relevance of the life story, kritiyan, and contribution of Poto Sardar, Binod Bihari Mahto, and Lado Jonko. The research framework dictates a comparative analysis of their life stories to understand the underlying socio-linguistic dynamics of the region. The task force scrutinizes the kritiyan of Binod Bihari Mahto alongside the distinct narratives of Poto Sardar and Lado Jonko to measure their respective historical impacts. According to the task force's mandate, the contribution of these figures must be assessed strictly in relation to their roles as heroes of tribal and regional languages areas. The analytical methodology avoids external historical inferences, prioritizing solely the provided documentation of their life story and kritiyan. By focusing on the direct contribution of Lado Jonko, Poto Sardar, and Binod Bihari Mahto, the academic task force aims to construct a verifiable regional history module. This ensures their kritiyan and life stories remain central to regional language scholarship.
Based on the above source, attempt the following five questions.

266. Which specific figures are the focus of the academic task force's investigative case?
(A) Sido Kanhu, Chand Bhairo, and Shekh Bhikari
(B) Poto Sardar, Binod Bihari Mahto, and Lado Jonko
(C) Pandit Raghunath Murmu, Lakho Bodra, and Dr. Ramdayal Munda
(D) Birsa Munda, Tilka Manjhi, and N.E. Horo

267. Why does the research framework dictate a comparative analysis of their life stories?
(A) To identify discrepancies in national history textbooks
(B) To understand the underlying socio-linguistic dynamics of the region
(C) To transition regional historical figures into broader mythological contexts
(D) To evaluate the economic potential of regional language areas

268. What is scrutinized alongside the distinct narratives of Poto Sardar and Lado Jonko?
(A) The kritiyan of Binod Bihari Mahto
(B) The physical archives of the regional museum
(C) The environmental policies of the historical period
(D) The comparative linguistics of international regions

269. What methodological restriction does the task force apply to their analytical approach?
(A) Avoiding the utilization of any internal regional historical documents or files
(B) Focusing only on recent contributions rather than historical life stories or events

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257. How does the academic framework dictate that the kritiyan of these historical figures be interpreted?
(A) As secondary references for broader national history modules
(B) As optional readings for regional language area modules
(C) As mere historical footnotes in the broader context of tribal studies
(D) As foundational elements of regional languages areas

258. By structurally mapping the contribution of these three heroes, what can scholars assess?
(A) The evolution of regional leadership
(B) The economic development of the regional language areas
(C) The global influence of tribal languages
(D) The linguistic shifts in urban demographics

259. What does the pedagogy emphasize as necessary for understanding these regional heroes?
(A) Conducting field trips to regional historical monuments
(B) Relying entirely on external interpretive historical theories
(C) Strict adherence to documented life stories and kritiyan
(D) Broad integration of non-regional language case study samples

260. According to the committee, what dual purpose is achieved by prioritizing their contribution within the academic syllabus?
(A) It honors their historical roles and reinforces necessary academic rigor
(B) It isolates regional history and limits broader academic discourse
(C) It standardizes the curriculum and reduces the need for critical thinking
(D) It promotes external interpretations and modernizes historical records

Direction : Please read the following source carefully.

An archival research project was recently initiated to catalog the foundational narratives of the heroes of tribal and regional languages areas. The primary focus of this specific archival case study is to preserve and critically analyze the life story, kritiyan, and contribution of Nilamber-Pitamber, Telanga Kharia, and N.E. Horo. Researchers engaged in this regional project utilize a thematic approach, categorizing historical data strictly through the lenses of life story and kritiyan. The archival mandate emphasizes that the contribution of Nilamber-Pitamber and Telanga Kharia must be evaluated within the strict parameters of their regional languages areas. Furthermore, the academic exploration of N.E. Horo is anchored in documenting his specific kritiyan and its alignment with his broader contribution. Scholars involved in the project argue that the heroes of tribal and regional languages areas represent a unique academic intersection of narrative history and regional linguistic identity. By systematically reviewing the life story and kritiyan of N.E. Horo, Telanga Kharia, and Nilamber-Pitamber, the archival project ensures that their core contribution is meticulously preserved for future linguistic and historical analyses within regional academic frameworks.

Based on the above source, attempt the following five questions.

261. What is the primary focus of the specific archival case study mentioned in the source?
(A) Globally marketing foundational narratives of regional tribal heroes to broader audiences
(B) Redefining the structural frameworks of various national archival systems and protocols
(C) Translating the kritiyan of N.E. Horo into multiple international scholarly languages
(D) Analyzing the life story, kritiyan, and contribution of these three specific figures

262. How do researchers engaged in the project categorize the historical data?
(A) By cross-referencing global historical timelines
(B) Strictly through the lenses of life story and kritiyan
(C) Exclusively by geographical mapping and archaeological finds
(D) Through quantitative surveys of regional language speakers

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Direction : Please read the following source carefully.

In the context of linguistic preservation and cultural historiography, a scholarly journal published a special issue examining the heroes of tribal and regional languages areas. The central case study of this issue focuses on the critical academic assessment of the life story, kritiyan, and contribution of Pandit Raghunath Murmu and Lakho Bodra. The editorial board emphasized that understanding the structural foundations of regional languages areas requires an intensive study of their respective life stories. Scholars analyzed the kritiyan of Pandit Raghunath Murmu to determine its foundational role in regional linguistic frameworks, while simultaneously evaluating the life story of Lakho Bodra. The journal's strict analytical criteria required researchers to measure historical impact solely through the lens of their documented contribution and kritiyan. By juxtaposing the contribution of Lakho Bodra with that of Pandit Raghunath Murmu, the academic community aims to highlight their indispensable roles as heroes of tribal and regional languages areas. The issue concludes that continuous academic engagement with their life story and kritiyan is essential for sustaining the scholarly integrity of regional languages areas studies.

Based on the above source, attempt the following five questions.

276. Which two individuals are the primary focus of the scholarly journal's special issue?
(A) Pandit Raghunath Murmu and Lakho Bodra
(B) Dr. Ramdayal Munda and Paramveer Albert Ekka
(C) Bir Budhubagat and Tilka Manjhi
(D) Binod Bihari Mahto and Lado Jonko

277. According to the editorial board, what is required to understand the structural foundations of regional languages areas?
(A) An intensive study of external linguistic influences
(B) A comparative analysis of global cultural historiography
(C) A focus on entirely undocumented historical narratives
(D) An intensive study of their respective life stories

278. Why did scholars analyze the kritiyan of Pandit Raghunath Murmu?
(A) Evaluating the economic impact on regional trade and commerce sectors
(B) Determining its foundational role in regional linguistic frameworks
(C) Translating regional texts into various standard national language texts
(D) Critiquing its various deviations from broader historical norms and practices

279. What strict analytical criteria were required by the journal for measuring historical impact?
(A) Utilizing modern socio-economic data parameters and quantitative metrics
(B) Measuring impact through various cross-cultural linguistic methodologies
(C) Measuring impact through documented contribution and kritiyan lenses
(D) Analyzing impact based on integration into national political structures

280. What is concluded as essential for sustaining the scholarly integrity of regional languages areas studies?
(A) Expanding the curriculum to include unrelated historical events
(B) Shifting academic focus entirely toward future linguistic developments
(C) Standardizing regional languages to match national dialects
(D) Continuous academic engagement with their life story and kritiyan

Direction : Please read the following source carefully.

A regional university's department of historical studies recently initiated an analytical project concerning the heroes of tribal and regional languages areas, with a specific focus on Dr. Ramdayal Munda and Paramveer Albert Ekka. The academic framework of this project centers entirely on examining the life story, kritiyan, and contribution of these distinct figures. The research methodology dictates that the academic evaluation of Dr. Ramdayal Munda must be rooted in a structural analysis of his kritiyan and life story. Similarly, the study of Paramveer Albert Ekka requires scholars to assess his historical contribution strictly within the context of regional historical narratives. Researchers argue that

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ANSWERS

1. (B) Birsa Munda
The Ulgulan, meaning the Great Tumult, was a major tribal uprising led by this visionary leader between 1895 and 1900. It aimed to establish tribal land rights and resist the exploitative practices of British authorities and non-tribal landlords. This movement remains a significant chapter in the history of tribal resistance against colonial rule in India.

2. (A) Both Statement I and Statement II are correct.
This revolutionary figure played a pivotal role in leading the Kol Rebellion during the early nineteenth century. His resistance was so formidable that the British administration placed a significant bounty on his head, marking him as the first rebel from the region to receive such a distinction. Both statements accurately reflect his historical contributions and the colonial response.

3. (C) I, II and IV
This tribal leader organized armed resistance against resource exploitation in the late eighteenth century. He is famously remembered for fatally wounding the British administrator Augustus Cleveland in 1784. Following his capture, he was executed by hanging in Bhagalpur. However, he was not the leader of the Santhal Hul of 1855, which occurred much later in history.

4. (D) They initiated the Hul Rebellion from Bhognadih village in 1855.
These two brothers initiated the Santhal Rebellion, known as the Hul, from the village of Bhognadih in June 1855. They mobilized thousands of Santhal tribesmen against the oppressive British administration and local moneylenders. This movement sought to establish an independent tribal realm and remains a cornerstone of tribal heritage and resistance in the Santhal Pargana region.

5. (A) Both A and R are true and R is the correct explanation of A.
The Santhal Rebellion of 1855 saw significant leadership from four brothers, including these two figures who fought alongside their more famous siblings. They played a vital role in mobilizing tribal communities against outside exploiters known as dikus. This familial collaboration was central to the movement's strength and coordinated efforts to resist colonial and economic pressures in Jharkhand.

6. (B) Nilamber and Pitamber - 1857 Revolt in Palamu
These two brothers were prominent leaders during the 1857 uprising in the Palamu region of present-day Jharkhand. They successfully united several tribal communities, including the Kharwars and Cheros, to challenge British authority. Their strategic resistance and martyrdom are celebrated as pivotal moments in the local history of the freedom struggle against colonial forces in the mid-nineteenth century.

7. (D) P-2, Q-3, R-1, S-4
This matching exercise identifies key figures in the cultural and political history of Jharkhand. One leader is celebrated for creating the Ol Chiki script, while another developed the Warang Chiti script for the Ho community. Additionally, the list includes the founder of the Adivasi Mahasabha and a scholar known for the academic revival and promotion of tribal languages.

8. (A) Drafting the Chotanagpur Tenancy Act
This tribal leader is renowned for establishing the Jury Panchayat system to resolve local disputes through traditional methods. He actively organized tribal youth for self-defense and led armed struggles against colonial taxation. However, he was not involved in drafting the Chotanagpur Tenancy Act, which was a later legislative development occurring years after his period of active resistance.

9. (A) III, II, I, IV
Understanding the timeline of tribal uprisings is essential for regional history. The resistance led by Tilka Manjhi occurred in the 1780s, followed by the Kol Rebellion in the early 1830s. The Santhal Hul took place in 1855, and the Munda

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(A) Pandit Raghunath Murmu and Lakho Bodra's narratives
(B) Kartik Oraon and Jaipal Singh Munda's contributions
(C) Sido Kanhu and Chand Bhairo's historical records
(D) Ramdas Tudu and Sadhu Ram Chand Murmu

287. Why did researchers apply a strict analytical lens to the kritiyan of Ramdas Tudu?
(A) Comparing it directly with various international literary classics and texts
(B) Disputing its authenticity within various regional historical narratives
(C) Evaluating its academic significance within regional languages areas
(D) Mapping its influence on various modern urban demographics and populations

288. What was assessed by the consortium to comprehend the foundational contribution of Sadhu Ram Chand Murmu to regional identity?
(A) His political associations
(B) His life story
(C) His external geopolitical impacts
(D) His undocumented oral histories

289. What does the scholarly consensus state must be avoided when analyzing these regional heroes?
(A) Their documented kritiyan
(B) The overarching themes of regional languages areas
(C) The meticulously mapped life stories
(D) External interpretive models

290. What is guaranteed by the rigorous evaluation conducted by the consortium?
(A) Embedding their kritiyan and life stories in the advanced curriculum
(B) Erasure of their kritiyan from non-regional studies and various databases
(C) Translation of regional identity into various standardized global terms
(D) Re-categorization of their contribution away from regional parameters

Direction : Please read the following source carefully.

A comprehensive academic review was recently conducted to synthesize the collective impact of the heroes of tribal and regional languages areas. This overarching case study critically evaluates the interconnected life story, kritiyan, and contribution of seminal figures such as Birsa Munda, Jaipal Singh Munda, and Dr. Ramdayal Munda. The review's methodology requires scholars to identify common academic themes across their respective life stories and critically assess their distinct kritiyan. The structural framework posits that the contribution of Birsa Munda established a historical baseline, which was subsequently analyzed alongside the academic and regional contribution of Jaipal Singh Munda and Dr. Ramdayal Munda. By concentrating strictly on these heroes of tribal and regional languages areas, the review eliminates peripheral variables and focuses on core syllabus components. Researchers concluded that the collective kritiyan of these figures fundamentally shaped the academic discourse surrounding regional languages areas. The review emphasizes that a continuous, structured examination of their life story and contribution is academically vital for maintaining the scholarly rigor required in regional languages areas programs.

Based on the above source, attempt the following five questions.

291. What is the overarching purpose of the comprehensive academic review?
(A) To expand the scope of regional studies to include external theoretical variables
(B) To compare the historical timeline of Birsa Munda with modern global events
(C) To synthesize the collective impact of the heroes of tribal and regional languages areas
(D) To dispute the foundational impact of regional linguistic studies

292. Which three seminal figures are explicitly evaluated in this overarching case study?
(A) Birsa Munda, Jaipal Singh Munda, and Dr. Ramdayal Munda
(B) Tilka Manjhi, N.E. Horo, and Lado Jonko
(C) Ramdas Tudu, Sadhu Ram Chand Murmu, and Poto Sardar
(D) Nilamber-Pitamber, Telanga Kharia, and Shekh Bhikari

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293. According to the structural framework, what did the contribution of Birsa Munda establish?
(A) A mythological precedent for future tribal legends
(B) A standardized national language matrix
(C) An isolated linguistic paradigm
(D) A historical baseline

294. What did researchers conclude fundamentally shaped the academic discourse surrounding regional languages areas?
(A) The external interpretation of their regional geography
(B) The collective kritiyan of these figures
(C) The economic shifts mapped during their lifetimes
(D) The elimination of common academic themes

295. What is emphasized as academically vital for maintaining scholarly rigor in regional languages areas programs?
(A) Occasional reinterpretation of their kritiyan through modern theoretical lenses
(B) Gradual phase-out of historical narratives in favor of linguistic statistics
(C) Continuous, structured examination of their life story and contribution
(D) Reliance on broad national historical variables rather than regional parameters

Direction : Please read the following source carefully.

The culminating phase of a regional historiography seminar centered on developing a universal evaluation metric for the heroes of tribal and regional languages areas. This academic metric was specifically designed to standardize the study of the life story, kritiyan, and contribution of figures like Tilka Manjhi, Sido Kanhu, and Pandit Raghunath Murmu. The seminar's architectural framework dictated that the life story of Sido Kanhu must be analyzed using the same academic rigor applied to the kritiyan of Pandit Raghunath Murmu. Furthermore, the foundational contribution of Tilka Manjhi was assessed to validate the efficacy of this new analytical metric. Scholars agreed that standardizing the approach to these heroes of tribal and regional languages areas ensures that their contribution is measured objectively based on their respective kritiyan. The methodological guidelines strictly confined the evaluation to the syllabus parameters, ensuring that the life stories remained the primary source of academic inquiry. Ultimately, the seminar concluded that standardizing the study of Tilka Manjhi, Sido Kanhu, and Pandit Raghunath Murmu secures their permanent legacy within regional languages areas.

Based on the above source, attempt the following five questions.

296. What was the central focus of the culminating phase of the regional historiography seminar?
(A) Generating new external variables to assess various tribal languages
(B) Shifting focus away from life stories toward general population statistics
(C) Comparing regional linguistic studies with global historiography methods
(D) Developing a universal evaluation metric for these specific heroes

297. Which specific figures was this academic metric designed to standardize the study of?
(A) Tilka Manjhi, Sido Kanhu, and Pandit Raghunath Murmu
(B) Jaipal Singh Munda, Kartik Oraon, and Dr. Ramdayal Munda
(C) Poto Sardar, Binod Bihari Mahto, and Lado Jonko
(D) Chand Bhairo, Shekh Bhikari, and Bir Budhubagat

298. How did the architectural framework dictate that the life story of Sido Kanhu be analyzed?
(A) Through the lens of completely undocumented historical hearsay
(B) With the same academic rigor applied to the kritiyan of Pandit Raghunath Murmu
(C) As a subordinate text relative to broader national curricula
(D) By modifying his life story to fit modern socio-linguistic theories

299. Why did scholars agree on standardizing the approach to these heroes of tribal and regional languages areas?
(A) It facilitates the merging of regional texts into global historical archives
(B) It ensures their contribution is measured

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objectively based on respective kritiyan
(C) It allows for subjective interpretation of their foundational legacy
(D) It replaces the study of their life stories with purely quantitative data

300. What did the methodological guidelines ensure remained the primary source of academic inquiry?
(A) The life stories of the figures
(B) Contemporary interpretations of historical environments
(C) Statistical assessments of regional spoken populations
(D) The universal evaluation metrics applied to non-regional figures

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19. (A) Both Statement I and Statement II are correct.
This courageous soldier served with distinction in the Brigade of the Guards during a major conflict. He displayed exceptional bravery and sacrifice during the Battle of Hilli, which took place in the eastern sector. Due to his heroic actions in the face of the enemy, he was posthumously honored with India's highest military decoration, the Param Vir Chakra, in 1971.

20. (A) I, IV, III, II
Historical events in this region follow a clear timeline starting with the execution of the first tribal martyr in 1785. The nineteenth century saw various revolts, including the martyrdom of leaders in 1858. The twentieth century brought achievements in sports during the 1928 Olympics and culminated in military heroics during the 1971 conflict, establishing the correct chronological sequence provided.

21. (A) Both A and R are true and R is the correct explanation of A.
This intellectual is regarded as a foundational figure in tribal literature due to his extensive efforts in documenting cultural traditions. His most famous work codified the religious and social customs of the Santhal people, ensuring their preservation for future generations. Both the assertion of his importance and the reason involving his literary contributions are factually correct and logically linked.

22. (B) Shekh Bhikari - 1857 Mutiny at Chutupalu Ghati
This pairing correctly identifies a prominent freedom fighter and the specific location of his resistance during the 1857 uprising. He served as a key official and coordinated efforts to block British forces at this strategic mountain pass. Other pairs are mismatched, as they incorrectly link leaders to unrelated scripts, modern political parties, or conflicts from entirely different historical eras.

23. (D) I, II, III, and IV
This revolutionary leader, born in Ulihatu, founded a new religious sect and led a major uprising at the end of the nineteenth century. He aimed to restore traditional land systems and died in custody in 1900. While his movement was influential, he did not successfully form an independent state in 1901, as he had already passed away by that time.

24. (A) Nilamber-Pitamber - Ho Rebellion of 1837
This incorrect pair misattributes the leadership of a specific nineteenth-century rebellion. The two brothers mentioned were actually key figures in the 1857 uprising in the Palamu region, not the earlier Ho Rebellion of 1837. The other pairs accurately associate leaders with their respective movements, social organizations, or development councils, reflecting their true historical roles and contributions to society.

25. (C) P-4, Q-2, R-3, S-1
This matching identifies tribal heroes with their respective regions and communities. One leader fought in the Bhagalpur area during the eighteenth century, while others led movements in the Santhal Pargana and the Kolhan region. The list also includes a figure associated with the Kharia tribe, correctly placing each individual within their specific historical and geographical context of resistance.

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26. (A) Integration into the permanent settlement system as zamindars.
The leaders of the 1855 rebellion sought to eliminate economic exploitation and expel colonial authorities to establish a sovereign tribal state. Their movement was a direct reaction against oppressive land systems and moneylenders. Becoming zamindars under the British permanent settlement system was never their objective; rather, they aimed to overthrow that very system to restore their traditional autonomy and rights.

27. (D) A massive uprising leading to the creation of Santhal Pargana tenancy laws.
The massive uprising of 1855, characterized by the mobilization of thousands of tribal fighters, forced the British administration to reconsider its governance. This resistance eventually led to the enactment of specific tenancy laws and the administrative reorganization of the region. These measures were intended to protect tribal lands from alienation and address the grievances that had sparked the violent rebellion.

Ulgulan happened at the turn of the twentieth century. This sequence correctly reflects the historical progression of these movements.

10. (A) I, II, III, and V
This leader was a central figure in the Jharkhand Party and a staunch advocate for a separate state. His diverse career included serving as a provincial minister and contributing to the preservation of tribal literature. He participated in the democratic process and electoral politics throughout his life, making the claim regarding his opposition to the democratic electoral process factually inaccurate.

11. (D) The imposition of heavy taxes and subjugation of the Ho tribe.
The rebellion led by this figure was primarily driven by the oppressive economic and political conditions imposed on the Ho tribe. The British administration had introduced heavy taxation and sought to subjugate the community, leading to widespread resentment. This uprising at Serengsia Ghati represented a determined effort by the tribe to defend their traditional rights and resist colonial exploitation.

12. (B) He was fiercely opposed to the alliance of Santhal and Kurmi communities.
This leader was a founding figure of the Jharkhand Mukti Morcha and worked closely with Santhal leaders to build a unified movement. He founded the Shivaji Samaj to promote social reforms and education among his community. Contrary to the incorrect statement, he was a major advocate for the alliance between various communities to strengthen the regional struggle for statehood.

13. (C) A is true but R is false.
This figure is widely respected for his activism and defense of traditional rights within the Ho community. While he is celebrated as a local hero, there is no historical evidence to support the claim that he documented Ho history in English for global audiences. Therefore, the assertion regarding his status is true, but the reason provided is factually incorrect.

14. (D) Kartik Oraon
This twentieth-century leader and engineer played a significant role in the socio-political upliftment of tribal communities within the framework of independent India. He founded the Akhil Bharatiya Adivasi Vikas Parishad and worked through legislative channels to protect tribal identity. His life provides a comprehensive case study for researchers analyzing the integration of these communities into the national political structure.

15. (A) P-2, Q-1, R-4, S-3
This association pairs famous personalities with their respective titles or major achievements. One leader is known as the Great Leader, another as the Father of the Earth, and a third as the Poet Guru. The list also highlights a military hero recognized for his gallantry during a specific battle in the 1971 war, reflecting the diverse contributions of these individuals.

16. (B) Ol Chiki
This scholar is widely celebrated for his monumental contribution to the Santhali language in the early twentieth century. He realized the need for a distinct writing system to preserve the cultural identity of his people. The script he invented, known as Ol Chiki, became the standard medium for Santhali literature and is now officially recognized for educational and administrative use.

17. (B) I, II and III
This cultural leader is renowned for his efforts in reviving the traditional heritage of the Ho community. He created a unique script and authored important works to promote linguistic pride. While he established cultural organizations and authored literary texts, he was not a military figure and did not receive military honors like the Param Vir Chakra, which is for gallantry.

18. (A) Promotion of tribal arts and securing political recognition for tribal identity.
This academic and cultural icon dedicated his life to the intellectual and artistic empowerment of tribal societies. He focused on revitalizing traditional music and arts while securing political recognition for indigenous identities on national and international stages. His work emphasized cultural pride and intellectual framing of regional movements rather than leading armed rebellions or inventing scripts.

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despite varying domains of impact, both are fundamentally classified as heroes of tribal and regional languages areas. The project's analytical guidelines emphasize that measuring their contribution relies on systematically interpreting their life story and recognized kritiyan. By standardizing the academic approach to Dr. Ramdayal Munda and Paramveer Albert Ekka, the university aims to ensure that their profound contribution remains a focal point in the continued study of regional languages areas.

Based on the above source, attempt the following five questions.

281. Which two figures does the regional university's analytical project specifically focus on?
(A) Dr. Ramdayal Munda and Paramveer Albert Ekka
(B) Birsa Munda and Jaipal Singh Munda's legacy
(C) Ramdas Tudu and Sadhu Ram Chand Murmu's work
(D) Nilamber-Pitamber and Telanga Kharia's story

282. In what must the academic evaluation of Dr. Ramdayal Munda be rooted, according to the methodology?
(A) A broad synthesis of external historical comparisons
(B) A structural analysis of his kritiyan and life story
(C) An evaluation of modern geopolitical frameworks
(D) An assessment of unrecorded regional folklore

283. The study of Paramveer Albert Ekka requires scholars to assess his historical contribution strictly within which context?
(A) Global anthropological frameworks
(B) Regional historical narratives
(C) National political transformations
(D) Modern economic paradigms

284. How are both Dr. Ramdayal Munda and Paramveer Albert Ekka fundamentally classified by researchers?
(A) As heroes of tribal and regional languages areas
(B) As pioneers of national educational reform
(C) As isolated figures of standard linguistic analysis
(D) As foundational figures of global historiography

285. What is the university aiming to ensure by standardizing the academic approach to these figures?
(A) Ensuring regional studies are gradually absorbed into various broader analyses
(B) Ensuring critical life stories are updated with modern external inferences
(C) Ensuring their contribution remains a focal point in regional language study
(D) Ensuring their respective kritiyan are reinterpreted to match global standards

Direction : Please read the following source carefully.

To enhance the scholarly understanding of regional literary and historical figures, an academic consortium focused its recent research on the heroes of tribal and regional languages areas, specifically isolating the profiles of Ramdas Tudu and Sadhu Ram Chand Murmu. The consortium's core directive is to meticulously map the life story, kritiyan, and contribution of these specific individuals. Researchers applied a strict analytical lens to the kritiyan of Ramdas Tudu to evaluate its broader academic significance within regional languages areas. Concurrently, the consortium assessed the life story of Sadhu Ram Chand Murmu to comprehend his foundational contribution to regional identity. The scholarly consensus dictates that analyzing these heroes of tribal and regional languages areas requires exclusive reliance on their documented life stories and kritiyan, avoiding external interpretive models. By systematically investigating the contribution of Ramdas Tudu alongside Sadhu Ram Chand Murmu, the consortium aims to fortify the academic database of regional studies. This rigorous evaluation guarantees that their kritiyan and life stories are permanently embedded in the advanced curriculum of regional languages areas.

Based on the above source, attempt the following five questions.

286. Whose profiles did the academic consortium specifically isolate in their recent research?

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28. (B) I, II and III
This revolutionary was a central figure in the 1857 uprising, serving as a key advisor and commander. He utilized the local geography to impede British military movements at a strategic mountain pass. His capture and execution occurred shortly after the revolt, making the claim that he survived to join a political party founded in 1885 historically impossible and incorrect.

29. (C) They were Kharwar brothers who led the 1857 revolt in the Palamu region.
These two brothers from the Kharwar community were instrumental in organizing resistance during the 1857 revolt in the Palamu district. They coordinated with various other tribal groups to challenge British control through guerrilla tactics in the forested terrain. Their leadership was a significant part of the broader national movement against colonial rule, specifically focused on their local ancestral lands.

30. (A) Both A and R are true and R is the correct explanation of A.
This leader introduced a traditional dispute resolution mechanism to empower his community and maintain social cohesion. By establishing this system, he aimed to provide a local alternative to the colonial legal framework, thereby protecting tribal customs from British interference. The assertion and the reason are both factually accurate, with the latter explaining the underlying motivation for the leader's actions.

31. (A) The establishment of a separate state of Jharkhand.
This prominent twentieth-century politician dedicated his career to the cause of regional autonomy. He consistently argued that the unique cultural and social needs of the local population could only be met through the formation of a separate state. His advocacy was a vital component of the long-standing movement that eventually led to the administrative reorganization of the region.

32. (B) P-4, Q-2, R-3, S-1
This matching connects leaders with specific historical events or cultural achievements. It links a resistance leader to a famous valley battle and a social reformer to the founding of a reformist society. Furthermore, it correctly identifies the inventors of two distinct scripts used by different tribal communities, showcasing the diverse ways these individuals contributed to their people's heritage.

33. (A) Both Statement I and Statement II are correct.
This social reformer and political leader emphasized that education was the primary tool for marginalized groups to secure their rights. His famous slogan encouraged simultaneous intellectual development and political struggle. Both statements are correct, as they accurately reflect his philosophy that academic empowerment was a necessary precursor to successfully challenging oppressive systems and achieving meaningful socio-political change for his community.

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34. (A) I, II, IV, and V
This respected figure is remembered for defending the traditional governance and forest rights of his community against British encroachment. His legacy is still celebrated through local folklore and cultural memory. While he was a significant resistance leader, he did not participate in the Salt March with Mahatma Gandhi, as his primary activities belonged to a different historical and regional context.

35. (A) I, II, IV, III
The chronological order of these figures is based on the timing of their primary historical contributions. It begins with the eighteenth-century martyr, followed by the leader of the late nineteenth-century Ulgulan. The timeline continues with the mid-twentieth-century political and sports leader and concludes with the military hero of the 1971 war, representing a span of nearly two centuries.

36. (D) He championed socio-political upliftment of tribals through legislative means.
This leader is distinguished for his efforts to improve the lives of tribal people through institutional and legislative methods. He served in high-ranking positions and founded organizations to centralize welfare and development efforts. His work focused on socio-political upliftment within the existing legal framework of independent India, rather than through violent insurgency or the abandonment of traditional cultural practices.

37. (A) Both A and R are true and R is the correct explanation of A.
This multifaceted leader earned his honorary title through exceptional achievements in both international sports and domestic politics. He led the national hockey team to its first Olympic gold and later organized tribal communities to demand their rights and administrative autonomy. The assertion and reason are both true, providing a clear explanation for the high esteem in which he is held.

38. (B) He used the Ol Chiki script exclusively to write religious texts of the Oraon tribe.
This visionary scholar is best known for creating a script that revolutionized the Santhali language. He used this writing system to produce a wide range of literature, including plays and educational materials. The statement suggesting he used the script exclusively for the religious texts of a different tribe is incorrect, as his work was focused on his own Santhali community.

39. (D) I, II and III
This cultural reformer dedicated his life to the preservation of the Ho language through the creation of a unique writing system. He established educational centers to promote this script and worked for the cultural revival of his people. While he was a deep advocate for his native tongue, he never sought to replace tribal languages with English, making that statement incorrect.

40. (A) Dr. Ramdayal Munda - Recipient of Padma Shri for his contribution to art and culture.
This individual was a distinguished scholar and artist who received a major national civilian honor for his contributions to tribal culture. He was instrumental in revitalizing traditional arts and bringing them to global attention. Other statements are incorrect, as they misattribute script inventions, leadership of specific nineteenth-century rebellions, or membership in historical assemblies to the wrong individuals.

41. (C) P-4, Q-3, R-1, S-2
This matching exercise correctly identifies prominent leaders with their respective tribal communities. It links the Santhal leaders of the 1855 rebellion, a Ho cultural reformer, an Oraon socio-political leader, and the most famous Munda revolutionary. Each leader is a foundational figure in the history and identity of their specific group, reflecting the diverse leadership across the region's tribal landscape.

42. (A) Dr. Ramdayal Munda
Most tribal heroes from this region are celebrated for their resistance against British colonial rule during the eighteenth and nineteenth centuries. However, one specific individual stands out as a twentieth-century academic and cultural leader. His primary contributions occurred in the post-independence era, focusing on the intellectual and artistic revival of tribal identity rather than armed struggles against early colonial expansion.

43. (D) The socio-cultural awakening of the Santhali people through native poetry.
The literary contributions of this poet had a profound impact on the cultural consciousness of his people. By writing in his native tongue, he fostered a sense of pride and encouraged the preservation of traditional beliefs. His work led to a socio-cultural awakening, helping the community maintain its unique identity and resist assimilation into other dominant regional cultural or linguistic groups.

44. (B) I, II, III, and V
The movement led by this revolutionary aimed to restore traditional land rights and implement social reforms. It targeted both the colonial administration and outside exploiters while encouraging followers to lead a disciplined life. Although the movement eventually led to the passage of a significant tenancy act in 1908, this legislation was not drafted immediately in the year 1900.

45. (C) Statement I is correct but Statement II is incorrect.
This tribal leader was a central figure in the Larka Rebellion, which was a significant armed uprising against colonial policies and land exploitation in the 1830s. Contrary to the second statement, his resistance was not non-violent; it involved active conflict and guerrilla tactics. Therefore, only the first statement regarding his role as a leader of the rebellion is historically accurate.

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46. (A) Both A and R are true and R is the correct explanation of A.
This individual is traditionally regarded as the pioneer of tribal resistance against the British East India Company. His use of guerrilla tactics in the late eighteenth century preceded the more famous national uprisings by several decades. Both the assertion that he was a foundational freedom fighter and the reason citing his early opposition to colonial exploitation are factually correct.

47. (A) Leading the Santhal Hul of 1855 against British and Mahajan exploitation.
These two brothers are immortalized for their leadership during one of the most significant tribal rebellions in Indian history. In 1855, they mobilized thousands against the combined oppression of the British administration and local moneylenders. Their struggle was a pivotal attempt to reclaim their ancestral lands and remains a powerful symbol of tribal resistance and self-assertion in the region.

48. (B) P-2, Q-1, R-4, S-3
This matching pairs important literary works and socio-political movements with their respective founders or leaders. It links a famous play to a script inventor, a foundational religious text to a Santhali intellectual, and a major rebellion to its revolutionary leader. Additionally, it correctly associates a twentieth-century tribal welfare organization with the prominent leader who established it for community development.

49. (B) Shekh Bhikari
During the mid-nineteenth century uprising, certain leaders demonstrated exceptional skill in organizing local resistance against colonial forces. One individual in particular is noted for his tactical ability to use the natural landscape, such as mountain passes, to halt British advancements. His military coordination and strategic use of roadblocks were essential components of the resistance efforts in the Chotanagpur plateau.

50. (A) I, II and IV
These two brothers were central figures in the 1857 revolt within the Palamu district, uniting various local tribes against colonial rule. They utilized the difficult terrain to conduct effective resistance but were eventually captured and executed. While their struggle was significant, they did not succeed in permanently expelling the British from the region, making that specific statement factually incorrect.

51. (C) He was assassinated by a British agent named Bodhan Singh.
This leader is remembered for his dedication to tribal rights and his role in organizing resistance against colonial-backed exploitation. His life came to a tragic end when he was assassinated by a British-supported agent while engaged in his community activities. This specific detail about his death is a historically documented fact that underscores the danger he posed to the establishment.

52. (A) III, I, IV, II
The chronological sequence of these events spans from the mid-nineteenth century to the dawn of the twenty-first century. It starts with the 1857 revolt in Palamu, followed by the Munda Ulgulan in the late 1890s. The timeline moves to the international sporting achievements of 1928 and concludes with the eventual administrative realization of a separate state in the year 2000.

53. (A) Both A and R are true and R is the correct explanation of A.
This politician's career was defined by his unwavering commitment to regional autonomy and the protection of tribal rights. He argued that a separate administrative structure was necessary to safeguard the cultural and economic interests of the local population. Both the assertion about his central role in the movement and the reason explaining his consistent political demands are factually correct.

54. (B) Lakho Bodra - Santhal Hul
This list contains pairs of leaders and the movements or honors they are associated with. While most are correct, one pair is historically inaccurate. The individual noted for a specific cultural contribution was a leader within the Ho community, whereas the rebellion mentioned in the incorrect pair was a major Santhal uprising that took place several decades before his activity.

55. (D) I, II, III, and IV
This multifaceted leader was an advocate who founded a reformist society and played a critical

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73. (C) I, II and III
This leader was a significant figure in tribal resistance, born in the Gumla region. He used traditional community spaces to mobilize the population and advocated for self-governance. While he was a determined fighter for his people's rights, he did not negotiate a peaceful settlement with the British; instead, he remained a target of the colonial administration.

74. (A) N.E. Horo
Many prominent tribal leaders in this region led resistances during the colonial era, particularly in the 1830s, 1850s, and 1890s. However, one specific individual was a twentieth-century politician who focused on democratic advocacy in the post-independence period. He is the only leader in the list whose career began long after the conclusion of the nineteenth-century tribal rebellions.

75. (A) Both Statement I and Statement II are correct.
This leader was a pivotal figure in the 1837 resistance, leading his community in a major battle against British forces at a strategic valley. His determined struggle ended with his capture and subsequent execution by the colonial authorities in Jagannathpur. Both statements regarding his leadership in the specific war and his ultimate fate are historically accurate and well-documented.

76. (B) I, III, IV, and V
This influential leader had a career that combined law, social reform, and politics. He worked for community unity, founded a reformist society, and represented his people in the national parliament. While he was a prolific activist, there is no historical record of him authoring books on tribal laws, making that specific statement the only incorrect one in the list.

77. (C) Lado Jonko - Activism in the Kolhan region
This pairing correctly identifies a leader and his area of activism within a specific region. He is celebrated for his role in defending traditional rights and mobilizing his community against external pressures. Other pairs are incorrect as they associate individuals with script inventions, the founding of modern political parties, or honorary titles that actually belong to entirely different historical figures.

78. (A) Both A and R are true and R is the correct explanation of A.
This twentieth-century leader was deeply concerned about the preservation of indigenous culture and social cohesion. He argued that the shift away from traditional faiths could lead to the loss of a unique tribal identity. Both the assertion that he opposed religious conversion and the reason detailing his belief about its negative impact on cultural heritage are factually accurate.

79. (A) Constitutional safeguards, special administrative provisions, and dignity for 'Adivasis'.
During the debates for the new nation's constitution, this representative made a powerful case for the marginalized. He demanded that the document include specific safeguards to protect the dignity and self-governance of tribal people. His advocacy was crucial in ensuring that the unique social and administrative needs of 'Adivasis' were recognized and addressed within the independent Indian state.

80. (B) P-4, Q-3, R-2, S-1
This matching connects several influential personalities with their specific literary or cultural achievements. It pairs script inventors with their respective writing systems and authors with their famous plays or poetry. Additionally, it highlights a scholar's role in revitalising traditional community spaces and arts, showcasing the diverse ways these individuals worked to preserve and promote their unique cultural heritage.

81. (B) He is a cultural icon who gave the Ho community linguistic pride through a distinct script.
This cultural icon is primarily remembered for his monumental contribution to the linguistic identity of his community. By creating a unique writing system, he provided his people with a powerful tool for cultural preservation and pride. This legacy as a linguistic and cultural reformer far outweighs any other historical associations, defining his enduring importance in the history of the region.

82. (A) I, II and III
This distinguished academic and representative was a central figure in tribal advocacy, serving

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64. (B) P-3, Q-2, R-1, S-4
This matching exercise associates prominent leaders with their well-known honorary titles or significant geographical locations related to their struggles. It pairs the Great Leader, the Poet Guru, and the Father of the Earth with their respective individuals. Additionally, it correctly links a revolutionary leader to the mountain pass where he conducted his most famous resistance during the mid-nineteenth century.

65. (B) Poto Sardar - Serengsia Ghati
This pair correctly identifies a historical leader and the specific location of a fierce engagement where he led his community against colonial forces. The battle mentioned is a defining moment in the resistance history of that particular tribe. Other pairs are incorrect as they associate leaders with battles, scripts, or wars that occurred in entirely different centuries or contexts.

66. (A) I, II, III, and IV
This revolutionary was a prominent leader of the 1831 uprising, fighting against economic exploitation and colonial taxation. He died in battle against British forces, demonstrating his commitment to his community's autonomy. While he was a staunch defender of tribal rights, he was not a proponent of English education, which is a modern attribute incorrectly applied to his historical profile.

67. (C) He was captured and executed in Ranchi.
This early resistance leader is revered for his opposition to colonial revenue policies and his successful attack on a British administrator in the 1780s. While he was indeed captured and executed, this occurred in Bhagalpur, not Ranchi. The statement regarding his execution in Ranchi is therefore incorrect, although he remains celebrated as the first martyr of tribal uprisings.

68. (A) II, I, III, IV
The peak activities of these leaders follow a clear historical progression. It begins with the late eighteenth-century resistance, followed by the mid-nineteenth-century rebellion. The timeline then moves to the early twentieth-century political and sporting achievements of one leader and concludes with the late twentieth-century academic and cultural contributions of another, correctly reflecting the chronological order of their impact.

69. (A) Both A and R are true and R is the correct explanation of A.
The leaders of the 1855 rebellion utilized religious belief to unify and motivate their followers. They asserted that their struggle had divine sanction, claiming that a supreme deity had ordered them to fight against their oppressors. Both the assertion that they used divine authority and the reason explaining their specific claim about the deity are factually correct.

70. (B) The intense militarization of the Santhal movement, leading to massive casualties and their eventual martyrdom at Maheshpur.
These two brothers played a critical role as commanders during the 1855 uprising, leading many military engagements. Their participation was marked by fierce combat and eventual sacrifice in battle. This resulted in significant casualties for the movement but also cemented their legacy as martyrs who died fighting for the liberation and rights of their community against colonial forces.

71. (D) P-3, Q-4, R-1, S-2
This matching identifies famous leaders with the specific villages or regions most closely associated with their birth or major revolutionary activities. It correctly pairs the birthplaces of two major revolutionaries and the strategic areas where others led their respective uprisings during the nineteenth century. Each location remains a significant site of historical memory and tribute to these tribal heroes.

72. (A) Mastery over the geography of the Palamu forests.
During the 1857 uprising, certain leaders demonstrated a profound understanding of their local environment to resist colonial forces. Their ability to sustain a prolonged struggle in difficult, forested terrain highlights their exceptional knowledge of regional geography. This mastery allowed them to conduct effective guerrilla operations, which would have been impossible without an intimate familiarity with the natural landscape.

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92. (B) Shekh Bhikari and Tikait Umrao Singh
To understand the multi-community resistance against British rule in the mid-nineteenth century, a study of these two specific leaders is essential. They coordinated efforts between various social and tribal groups to challenge colonial authority in the Chotanagpur region during the 1857 revolt. Their collaboration highlights the unified nature of the struggle against the British administration during that period.

93. (C) He served as the Chief Minister of Bihar.
This tribal leader is celebrated for organizing his community against colonial exploitation and utilizing traditional systems to maintain autonomy. He was a dedicated resistance figure who focused on grassroots mobilization. However, he never served as a provincial Chief Minister; that role is an entirely different political office that did not exist in his historical context or lifetime.

94. (D) I, II and III
This twentieth-century political leader was a central figure in the movement for regional autonomy, serving in both provincial and national legislative bodies. He consistently advocated for the rights of his community through democratic means. However, he was not involved in the 1831 Kol Rebellion, which took place over a century before his period of active political and social leadership.

95. (A) Poto Sardar - Kolhan resistance
This pair correctly identifies a historical leader and the specific regional resistance he is associated with. He was a pivotal figure in the struggle against colonial expansion in his ancestral lands during the 1830s. Other pairs are mismatched, incorrectly linking leaders to scripts or uprisings that occurred in different historical eras or among different tribal communities in the region.

96. (B) It successfully forged a Kurmi-Santhal alliance leading to the JMM.
The leadership of this individual was crucial in broadening the base of the regional autonomy movement. By fostering a strong alliance between two major demographic groups, he created a unified political front that became a dominant force in the struggle for a separate state. This cooperation was a defining achievement that significantly increased the movement's political strength and influence.

97. (B) I, II, and III
This celebrated figure is remembered for his dedication to preserving traditional governance and defending forest rights against external exploitation in his region. His legacy remains strong in local oral traditions. While he was a significant resistance leader, he did not fight in the Indian National Army, nor did he reject modern education, making those specific statements factually incorrect.

98. (A) Advocacy for tribal rights, educational upliftment, and protection of indigenous religion within the constitutional framework.
This leader's political career was defined by his commitment to tribal welfare and cultural preservation within the democratic framework of India. He championed educational advancement and argued for constitutional protections for indigenous identities and religions. His philosophy emphasized achieving progress and justice through legislative and institutional means rather than through violent separatism or the total rejection of national laws.

99. (A) Both Statement I and Statement II are correct.
This multifaceted personality achieved international fame by leading the national hockey team to its first Olympic gold. He later transitioned into a prominent political role, founding an organization to advocate for tribal rights and a separate state. Both statements are correct, as they accurately describe the two major phases of his life that made him a legendary figure.

100. (D) He translated the Bible into Mundari as his primary life's work.
This visionary scholar is best known for creating a script that revitalized his community's linguistic identity and producing original literature to promote moral values. He was an advocate for cultural preservation, not a missionary translator. The statement that his primary life's work was translating the Bible into a different tribal language is completely false and contradicts his actual contributions.

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in high university and parliamentary positions. He was also an expert in traditional music and represented indigenous concerns on the global stage. However, he was a key supporter of the movement for regional autonomy, making the statement that he opposed a separate state factually incorrect.

83. (C) Sadhu Ram Chand Murmu - Ulgulan
This list pairs famous individuals with their major historical contributions or movements. While most are correct, one pair is historically inaccurate. The poet mentioned was a twentieth-century cultural figure whose life and work were not connected to the late nineteenth-century rebellion known as the Ulgulan. The other pairs accurately reflect the true historical roles of the individuals listed.

84. (D) It standardized Santhal religious customs, preserving them from external assimilation.
The publication of this foundational text had a significant cultural and social impact on the community. By documenting and standardising traditional religious and social customs, it provided a defensive barrier against external cultural assimilation. This work helped the community preserve its unique heritage and genesis myths in written form, ensuring their survival and continued practice in the modern era.

85. (C) I, II, III, and IV
This prolific poet and writer was a key figure in the cultural revival of his people, earning an honorary title for his literary brilliance. He used his work to promote traditional beliefs and social reform during the twentieth century. While he was an influential activist, he did not advocate for the violent overthrow of the government, making that statement incorrect.

86. (B) Birsa Munda
This revolutionary leader issued a famous declaration calling for the end of British rule and the establishment of self-governance for his people. His rallying cry emphasized the restoration of tribal authority over their ancestral lands and the rejection of colonial sovereignty. This statement remains a powerful symbol of the late nineteenth-century movement he led against the British administration.

87. (D) He was captured alive and sent to the Andaman Cellular Jail.
This leader was a central figure in the 1831 uprising, fighting against colonial policies and local exploiters on the Chotanagpur plateau. He demonstrated great courage and died in battle against British forces. The claim that he was captured alive and sent to a distant prison is factually incorrect, as historical records confirm he died as a martyr in combat.

88. (A) I, II and IV
This early resistance leader, often known by his original name, is celebrated for his opposition to colonial exploitation in the late eighteenth century. He used his gathered wealth to help the poor and is honored by having a major university named after him. However, he was not supported by local Rajput kings; instead, he often fought against British-backed local authorities.

89. (A) Both Statement I and Statement II are correct.
These two brothers were members of a prominent tribal clan and led a massive uprising in 1855. Their movement was a response to extreme economic exploitation and was eventually suppressed by the British through the use of severe military measures and martial law. Both statements accurately describe their background and the colonial government's forceful reaction to their historical rebellion.

90. (A) Their martyrdom alongside their brothers in the Santhal Hul.
These two individuals are primarily remembered for their courageous roles as commanders during the 1855 Santhal Hul. Fighting alongside their more famous brothers, they sacrificed their lives in the struggle against colonial and economic oppression. Their martyrdom is a foundational part of the rebellion's history and is celebrated as a symbol of tribal bravery and sacrifice for justice.

91. (D) I, II, III, and IV
This revolutionary leader had a diverse background, serving as a weaver and later as a key advisor to a local chief. He was a prominent figure in the 1857 uprising, not the 1855 Santhal Hul, which occurred earlier. His strategic resistance and ultimate execution are well-documented facts, while the claim of his involvement in the Santhal Hul is incorrect.

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military advancements. His close partnership with the local leadership was essential for the coordination of the struggle against British forces in the Chotanagpur plateau.

128. (B) Telanga Kharia - Prominent poet of Santhali literature
This list contains pairs of leaders and their roles or descriptions. One pair is historically inaccurate, as it incorrectly labels a prominent resistance leader as a poet. He was actually a warrior and military organizer during his period of activity. The other pairs accurately identify the relationships, tribes, and movements associated with the individuals, reflecting their true historical importance.

129. (B) Jaipal Singh Munda
This Oxford-educated leader represents the transition from armed struggle to political advocacy for regional autonomy. He founded organizations to organize tribal communities politically and used his national influence to demand their rights through democratic means. His work in the mid-twentieth century laid the foundations for the modern movement that eventually achieved administrative recognition for the region several decades later.

130. (A) Ho
The sacrifice of this leader is a defining moment in the history of a specific tribal community's resistance against early British expansion. He led his people in a major battle to defend their ancestral lands and traditional rights in the 1830s. His martyrdom remains a powerful symbol of bravery and anti-colonial struggle for the members of this particular tribe.

131. (C) Education as a fundamental tool for empowerment and resistance against exploitation.
This famous slogan by a prominent social and political leader emphasizes that academic empowerment is a necessary tool for social mobility and political struggle. He believed that without education, marginalized communities could not successfully challenge exploitation or assert their rights. This philosophy encouraged the youth to pursue both intellectual development and active participation in the movement for community empowerment.

132. (C) Statement I is correct but Statement II is incorrect.
This historical figure is widely respected in his region for his dedication to defending traditional tribal rights against external encroachment. His activism helped preserve community autonomy and cultural identity. While he is a celebrated local hero, he did not expel all non-tribals from the entire plateau, making the first statement historically true but the second statement factually incorrect.

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133. (C) He was a highly educated engineer who returned from abroad to serve his community.
This twentieth-century leader was a highly educated professional who used his technical expertise and political position to serve his community. He returned from abroad to advocate for tribal welfare and founded organizations to centralize these efforts. His career demonstrates how academic achievement and political leadership can work together to promote the socio-economic development of marginalized tribal populations in India.

134. (B) Translating the Indian Constitution into the Mundari language.
This legendary leader was an international sports hero, a founder of political organizations, and a powerful voice in the drafting of India's constitution. However, he did not translate the national constitution into a tribal language. The claim of such a translation is factually incorrect, although his other contributions were monumental in securing the rights and dignity of tribal people.

135. (D) Pandit Raghunath Murmu - Ol Chiki
This pair correctly identifies a famous scholar and the specific script he invented to revitalize his community's linguistic identity. His creation of this writing system was a major cultural achievement that allowed for the development of modern literature in his native tongue. Other options are incorrect as they misattribute script inventions to leaders associated with different tribal communities.

136. (A) Cultural assertion and preservation of tribal identity.
The creation of a unique writing system by this cultural reformer is a prime example of how a

101. (C) Inventing the Warang Chiti script for the Ho language.
This cultural reformer is primarily celebrated for his monumental achievement in the field of linguistics. By inventing a unique writing system for his community's language, he provided a vital tool for the preservation and promotion of their cultural heritage. This contribution defines his historical significance and has left a lasting impact on the literary and identity-based pride of his people.

102. (A) Both Statement I and Statement II are correct.
This distinguished academic and politician was a key figure in the regional movement for autonomy, playing a role in forming major coordination committees. He also served as a representative in the national parliament's upper house. Both statements correctly identify significant aspects of his influential career as a leader who worked for the socio-political and cultural empowerment of tribal communities.

103. (D) He was born in Gumla district.
This courageous soldier is a national hero born in the Gumla district. He is remembered for his extraordinary bravery and sacrifice during a major battle in the 1971 war, for which he received the highest military honor. Other statements are incorrect, as he was not a political founder, nor did his service extend to earlier global or regional conflicts.

104. (A) He was martyred during the Santhal Hul of 1855.
This individual was a prominent intellectual and writer whose work is essential for understanding the traditions of his community. He authored a foundational text documenting religious and social customs. However, he was not a martyr of the 1855 rebellion; his contributions were literary and cultural in nature, occurring in a different historical context than the mid-nineteenth-century armed uprising.

105. (C) Sadhu Ram Chand Murmu
This honorary title, meaning Poet Guru, is associated with a prolific writer who played a major role in the cultural revival of the Santhal people. Through his poetry and literary works, he promoted traditional beliefs and fostered a sense of community pride. His influence on Santhali literature and culture during the twentieth century remains a defining part of his historical legacy.

106. (A) Birsa Munda - Birsait sect
This pair correctly identifies a revolutionary leader and the specific religious sect he initiated as part of his social and spiritual reform movement. He used this sect to unify his followers and promote a disciplined lifestyle during the late nineteenth-century uprising. Other pairs are incorrect as they associate leaders with scripts or rebellions from entirely different historical contexts.

107. (D) It unified Munda identity through agrarian grievances and socio-religious reform.
The late nineteenth-century movement led by this revolutionary was significant because it synthesized agrarian grievances with socio-religious reform. It provided a unified identity for the community and challenged the combined exploitation of colonial authorities and outside landlords. This holistic approach to resistance, focusing on land rights and cultural dignity, is why the movement remains a pivotal chapter in tribal history.

108. (B) Chand Bhairo - Munda Ulgulan
This incorrect pair misattributes the leadership of a famous late nineteenth-century uprising. The individuals mentioned were actually key figures in the 1855 Santhal rebellion, which took place several decades before the movement listed in the pair. The other pairs accurately associate leaders with their respective historical movements or regional resistances, reflecting their true roles in the fight for justice.

109. (C) Nilamber and Pitamber
To understand the combination of armed conflict and strategic sabotage during the mid-nineteenth century uprising, researchers focus on these two brothers. They led a determined resistance in the Palamu region during 1857, utilizing the difficult terrain to conduct guerrilla operations. Their efforts represent a significant local chapter of the broader national struggle against British rule through military and administrative disruption.

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110. (D) Traditional justice that unified the community and bypassed colonial legal systems.
This leader's establishment of a traditional judicial system had the direct effect of empowering his community through self-governance. By resolving disputes locally, the system unified the people and allowed them to bypass the often-exploitative colonial courts. This provided a practical way to maintain social cohesion and resist British administrative interference in the daily lives and customs of the tribal population.

111. (A) Fighting for a separate Jharkhand state through democratic, parliamentary means.
The political career of this prominent leader was defined by his persistent pursuit of a separate state through constitutional and parliamentary methods. He used his position in legislative bodies to advocate for regional autonomy and the protection of local interests. His approach emphasized achieving political goals through democratic dialogue and institutional reform within the framework of the independent Indian state.

112. (A) Both Statement I and Statement II are correct.
This leader was a central figure in a major nineteenth-century battle where his community offered fierce resistance to colonial forces. His leadership during the war at Serengsia Ghati was so effective that the British administration had to temporarily acknowledge the community's strength. Both statements are correct, reflecting his historical role as a determined defender of his people's rights and autonomy.

113. (B) He founded the Shivaji Samaj and heavily influenced the formation of JMM.
This influential leader realized that achieving regional autonomy required a broad-based coalition of different demographic groups. He was a founder of a major socio-political organization and worked to bridge the gap between various communities to strengthen the movement for a separate state. His focus on unity and social reform was a cornerstone of his successful and impactful political career.

114. (A) He wrote the national anthem of independent India.
This respected figure is celebrated in regional history for his role in defending traditional rights and cultural autonomy against external encroachment. His legacy is preserved through oral history and local folklore. However, the statement that he wrote the national anthem of independent India is factually false, as that famous composition was written by a different, internationally renowned Bengali poet.

115. (C) Kartik Oraon - Akhil Bharatiya Adivasi Vikas Parishad
This pair correctly identifies a twentieth-century leader and the major national organization he founded for the welfare and development of tribal communities. He used this platform to advocate for tribal rights and socio-political upliftment within the Indian state. Other pairs are incorrect as they misattribute script inventions, political party foundations, or military leadership to the wrong historical figures.

116. (D) Jaipal Singh Munda
During the drafting of India's constitution, this Oxford-educated representative was the most prominent voice for tribal and minority rights. He argued passionately for the inclusion of special provisions to protect the dignity and self-governance of 'Adivasis'. His contributions to these historic debates were essential in shaping the constitutional safeguards that exist for indigenous communities in independent India today.

117. (C) The creation of the Ol Chiki script, which facilitated a literary and cultural renaissance.
This scholar's most significant achievement was providing his people with a unique medium for written expression. The creation of this script facilitated a major cultural and literary renaissance, allowing the community to document their heritage and produce modern literature in their own tongue. This linguistic tool remains a cornerstone of Santhali identity and is officially recognized for its educational importance.

118. (B) Ramdas Tudu - Adivasi Mahasabha
This list contains pairs of leaders and the organizations or achievements they are associated with. While most are correct, one pair misattributes the involvement of a foundational intellectual in a later political organization. He was primarily known for his literary and

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cultural contributions, whereas the organization mentioned was founded by a different leader several decades later for political advocacy.

119. (D) Dr. Ramdayal Munda
To understand the contemporary intellectual revival of tribal philosophy and arts, one must study the work of this academic and cultural icon. He was instrumental in providing an intellectual framework for tribal identity and bringing regional cultural forms to national and global prominence. His leadership at universities and in international forums makes him the most relevant figure for such research.

120. (A) The saving of his company from intense enemy machine-gun fire and advancing the Indian offensive in the 1971 war.
During a critical engagement in the 1971 war, this soldier's extraordinary bravery saved his company from certain destruction. By single-handedly attacking enemy positions, he enabled the Indian offensive to advance despite intense fire. His supreme sacrifice was a defining moment of the Battle of Hilli, showcasing his individual heroism and contributing significantly to the success of the military operation.

121. (C) Comprehending the traditional religious doctrines and genesis myths of the Santhal people.
This foundational literary work is a primary source for understanding the cultural and religious traditions of the Santhal people. By documenting genesis myths and traditional doctrines, it provides a comprehensive view of the community's worldview and history. Scholars rely on this text to study how these traditions were codified and preserved, offering insights into the socio-religious identity of the tribe.

122. (C) Statement I is correct but Statement II is incorrect.
This influential poet used his literary talents to foster a sense of cultural pride and promote social reform within his community. His work was deeply supportive of traditional beliefs and sought to strengthen the people's connection to their heritage. Therefore, the statement suggesting he criticized the traditional faith is incorrect, making the first statement true and the second statement false.

123. (D) He was educated at a German Mission School in Chaibasa.
This revolutionary leader was born into a humble family and received his early education at a mission school in the late nineteenth century. This experience influenced his later social and religious reforms. The statement correctly identifies his educational background in Chaibasa, while other options incorrectly suggest he was from a wealthy background or had a career in law or the military.

124. (B) It was entirely peaceful and non-violent.
This resistance leader was a central figure in a major nineteenth-century armed uprising against colonial policies and economic exploitation. He utilised guerrilla tactics to defend his community's rights. The statement that his resistance was entirely peaceful and non-violent is historically incorrect, as his movement involved active conflict and he eventually died in battle against British military forces.

125. (C) Tilka Manjhi - Bhagalpur
This pair correctly identifies a foundational tribal leader and the city associated with his major historical actions and ultimate execution in the late eighteenth century. He is celebrated as a pioneer of regional resistance. Other options are incorrect as they associate revolutionary leaders with birthplaces or regions that actually belong to different historical figures or tribal movements.

126. (D) Economic exploitation by British officials, zamindars, and moneylenders.
The 1855 rebellion led by these two brothers was primarily a reaction to unbearable economic conditions. The community faced extreme exploitation from colonial administrators and outside moneylenders who charged exorbitant interest and seized tribal lands. This systemic oppression was the fundamental spark that ignited the uprising, as the people fought to reclaim their ancestral lands and escape economic bondage.

127. (A) Shekh Bhikari
During the mid-nineteenth century uprising, this individual served as a key military commander and strategic advisor to a prominent local chief. He was instrumental in organizing resistance and utilised the regional landscape to halt colonial

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role in political mobilization. He championed community unity and served as a high-ranking official in a major regional party. However, he was not opposed to democratic elections; on the contrary, he actively participated in them and represented his constituents in the national parliament.

56. (A) Heightened resistance against the British encroachment and preservation of Ho cultural autonomy.
The activities of this leader in the Kolhan region primarily resulted in strengthened resistance against colonial expansion. By mobilizing the community, he helped preserve traditional administrative systems and cultural autonomy. His efforts were focused on defending indigenous rights from external encroachment rather than facilitating assimilation, conversion, or the surrender of ancestral lands to outside landlords or British authorities.

57. (C) P-2, Q-1, R-4, S-3
This matching connects several influential leaders with their primary areas of focus or the organizations they established. It pairs socio-political leaders with welfare associations and scholars with their literary or cultural contributions. The list accurately reflects how each individual worked through different means, such as academic advocacy, political organizing, or documenting religious texts, to empower their respective tribal communities.

58. (A) He articulated the rights and dignity of tribal people in independent India.
During the drafting of India's foundational legal document, this leader served as a powerful voice for the marginalized. He argued for the recognition of tribal dignity and the inclusion of specific constitutional protections for their lands and customs. His role was centered on ensuring that the rights of indigenous people were firmly established in the newly independent democratic nation.

59. (D) Organizing an armed revolt against the post-independence Indian government.
This visionary scholar is celebrated for creating a script and producing literature that revitalized Santhali culture. He received honorary titles for his immense contributions to linguistic pride. However, he was a cultural and educational leader, not a militant one. He did not organize any armed revolts against the post-independence government, making that statement a complete historical inaccuracy.

60. (B) I, II and III
This cultural leader was deeply committed to preserving his community's linguistic heritage by creating a unique writing system. He founded schools to teach this script and promote literacy in the native tongue. While his efforts were successful within the community, the claim that his script completely replaced the Roman script in official state documents is factually incorrect and exaggerated.

61. (A) Both A and R are true and R is the correct explanation of A.
This distinguished academic and artist was honored with a prestigious national award for his lifelong dedication to tribal heritage. He was a central figure in revitalizing indigenous music and provided the intellectual framework for the regional movement for autonomy. The assertion regarding his award and the reason detailing his diverse cultural and intellectual contributions are both factually true.

62. (D) Eastern sector (Battle of Hilli)
During the conflict of 1971, this brave soldier displayed extraordinary courage in the eastern theater. He sacrificed his life while attacking enemy positions to protect his comrades and advance the Indian offensive. His heroics took place specifically during the Battle of Hilli, a critical engagement that is now synonymous with his name and his posthumous military honors.

63. (C) Statement I is correct but Statement II is incorrect.
This intellectual is recognized as a major figure in tribal literature, particularly for his works that documented and preserved the customs of his people. Contrary to the second statement, his writings did not advocate for cultural assimilation. Instead, they focused on maintaining the distinct identity and traditions of his community, making the assertion correct but the reason false.

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community can assert its identity and preserve its heritage. By providing a medium for written expression, he helped protect the linguistic and cultural pride of his people from being lost. This achievement served as a powerful tool for maintaining a distinct ethno-cultural identity.

137. (C) He bridged the gap between traditional tribal culture and modern academia, bringing global recognition to indigenous arts.
This academic and cultural icon is best remembered for his role in bridging the gap between traditional heritage and modern intellectualism. He worked to institutionalize the study of tribal languages and brought global recognition to indigenous arts. His legacy is defined by this successful effort to achieve academic and cultural empowerment for tribal societies on national and international platforms.

138. (A) Sadhu Ram Chand Murmu - Munda Ulgulan
This list pairs historical figures with the major movements or events they are associated with. While most are correct, one pair is historically inaccurate. The poet mentioned was a twentieth-century cultural leader whose work was not connected to the late nineteenth-century rebellion known as the Ulgulan. The other pairs accurately reflect the true historical roles and contexts of the individuals.

139. (D) Ramdas Tudu
A researcher interested in how traditional tribal laws and social customs were documented and preserved would focus on the works of this prominent intellectual. He authored foundational texts that codified the religious and cultural traditions of his community. These writings are essential sources for understanding the history and identity of the Santhal people through their own literary and scholarly traditions.

140. (B) A powerful cultural awakening and reinforced belief in 'Sari Dhorom'.
The literary output of this influential poet had a transformative effect on his community. By writing in his native tongue, he sparked a cultural awakening and reinforced belief in traditional religious and social values. His work inspired a sense of pride and collective identity, helping the people maintain their heritage and resist cultural assimilation during a period of significant social change.

141. (C) Great Tumult / Rebellion
This revolutionary leader used a specific term to describe the late nineteenth-century uprising he led against colonial rule and land exploitation. The term signifies a great tumult or a massive rebellion. It represents the community's collective effort to overthrow oppressive systems and reclaim their traditional rights, remaining a defining word for one of the most important movements in tribal history.

142. (A) Both Statement I and Statement II are correct.
This tribal leader was the primary figure in an armed resistance against colonial land policies in the 1830s. His influence was so significant that the British administration placed a large bounty for his capture, identifying him as a major threat. Both statements accurately describe his role as a rebellion leader and the serious colonial response to his formidable activities.

143. (A) He is credited with leading the Paharia resistance against the exploitative policies of the East India Company.
This individual is celebrated as the pioneer of tribal resistance against the exploitative revenue policies of the British East India Company. In the late eighteenth century, he led the community in guerrilla warfare to defend their lands and livelihoods. This historical role as a foundational leader of tribal uprisings is a well-established fact that marks the beginning of such movements.

144. (B) It was entirely a non-violent movement.
The 1855 rebellion was a major uprising led by four brothers who mobilized thousands of people against economic exploitation. It eventually led to the creation of a new administrative district to address tribal grievances. However, the movement was not non-violent; it involved intense armed conflict between tribal forces and the British military, making the second statement factually incorrect.

145. (B) Nilamber and Pitamber - 1857 Mutiny in Palamu
This pair correctly identifies two brothers who led an armed resistance in the Palamu region during the 1857 uprising. They successfully

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216. (A) Tribals were the original inhabitants and deserved dignity and self-governance.
During the drafting of India's foundational laws, this representative argued passionately that tribal people were the original inhabitants of the land. He demanded that the document recognize their dignity and provide special provisions for their self-governance. His famous words emphasized the importance of tribal rights and autonomy in the newly independent democratic nation, making his advocacy a historic contribution.

217. (C) Great Teacher/Preceptor of the Santhal community
The honorary title bestowed upon this visionary scholar reflects his status as a revered preceptor and teacher for his community. He is honored for his monumental contribution to linguistic pride and cultural revitalisation. This name signifies the high level of respect he earned for his intellectual and literary leadership, which provided his people with a vital medium for documenting their heritage.

218. (A) Sadhu Ram Chand Murmu - Warang Chiti
This list contains pairs of historical figures and the scripts, awards, or movements they are associated with. While most are correct, one pair is historically inaccurate because it misattributes a nineteenth-century rebellion to a late twentieth-century academic. He was actually a scholar known for cultural revival and receiving national honors, while the rebellion occurred over a century before his birth.

219. (D) Lakho Bodra
A linguist interested in studying the unique writing system of a specific community would focus on the contributions of this cultural reformer. He invented a script that provided a way for the language to be written, facilitating the preservation of linguistic heritage. His work is a major milestone in the development of tribal literature and the assertion of ethno-cultural identity.

220. (B) Dr. Ramdayal Munda
The promotion of traditional tribal dances and music on a national scale in the post-independence era was a result of the advocacy of this academic and cultural leader. He worked to revitalise indigenous arts and bring them into the mainstream of Indian cultural life. His efforts were instrumental in achieving intellectual and artistic recognition for regional heritage during the twentieth century.

221. (C) 1971
This brave soldier displayed extraordinary courage during a critical battle in the eastern sector, sacrificing his life to protect his comrades and advance the offensive. His heroics took place in 1971, during a major conflict that led to significant changes in regional geopolitics. For his supreme gallantry, he was posthumously awarded the highest military decoration by the Indian government.

222. (A) Both Statement I and Statement II are correct.
This foundational literary work and its author are essential for understanding the traditional worldview and religious customs of their community. By documenting these traditions in a written text, the author helped preserve them for future generations. Both statements correctly identify the importance of this scholar's work in codifying the socio-religious heritage and identity of the Santhal people through native literature.

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223. (C) His poetry significantly aided the 'Sari Dhorom' movement and fostered Santhali cultural pride.
This influential poet is celebrated for his role in fostering cultural pride and supporting the traditional faith of his community. Through his literary work, he sparked a modern socio-cultural awakening during the twentieth century. This contribution to linguistic and religious revival is a well-established fact, while other options incorrectly associate him with different scriptures, wars, or rebellions.

224. (B) The demand for a separate Jharkhand state in the 1950s
The movement led by this revolutionary in the late nineteenth century focused on restoring traditional land rights, establishing religious sects, and opposing outside exploiters. While his legacy inspired later movements, the demand for a separate state in the 1950s was a twentieth-century political goal led by different individuals, making it the only aspect not directly associated with his uprising.

155. (D) Dr. Ramdayal Munda - Tribal cultural renaissance
This pair correctly identifies a twentieth-century scholar and artist who led a cultural renaissance for tribal societies. He was instrumental in revitalising traditional arts and bringing intellectual attention to regional heritage. Other pairs are incorrect as they associate individuals with script inventions or rebellions that occurred in entirely different centuries or among different tribal groups in the region.

156. (B) Padma Shri
This distinguished academic and cultural leader was honored with a major national civilian award in recognition of his lifelong dedication to tribal heritage. He worked to promote traditional arts and provided the intellectual framework for the regional autonomy movement. This specific honor highlights the high level of national respect he earned for his diverse and impactful contributions to Indian society.

157. (C) Brigade of the Guards
This brave soldier, who was posthumously honored with the highest military award for his heroics in 1971, served in a specific, elite regiment of the Indian Army. He sacrificed his life during the Battle of Hilli in the eastern sector. His service in this particular unit is a well-documented fact that remains a source of pride for his community.

158. (D) Jaipal Singh Munda - Dharti Aaba
This list contains pairs of famous individuals and the honorary titles or revolutionary nicknames associated with them. One pair is historically incorrect, as it misattributes a title meaning "Father of the Earth" to a mid-twentieth-century leader. That specific name actually belongs to the most famous late nineteenth-century revolutionary leader of the region, making the other pairs correctly matched.

159. (A) Sadhu Ram Chand Murmu
The movement to unify a specific tribal community through their traditional beliefs was significantly bolstered by the literary works of this twentieth-century poet. He used his writing to promote cultural pride and reinforce the community's connection to their ancestral faith. His work was essential in fostering a modern socio-cultural awakening and protecting the people's unique identity from being lost.

160. (B) The eventual passing of the Chotanagpur Tenancy Act in 1908.
The tragic death of this revolutionary leader in custody did not end the struggle for tribal land rights. Instead, his movement forced the British administration to eventually pass a significant piece of legislation in 1908. This act was designed to protect tribal lands from being seized by outsiders, addressing one of the primary grievances that had sparked his historic uprising.

161. (B) Captain Impey
This revolutionary leader was a key figure in a major nineteenth-century armed resistance against colonial land policies. He demonstrated extraordinary courage and ultimately sacrificed his life in a battle against British military forces. The historical record identifies the specific officer who led the colonial troops during this engagement, confirming that the leader died as a martyr fighting for his people.

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162. (C) Statement I is correct but Statement II is incorrect.
This early resistance leader used traditional symbols, such as specific tree leaves, to mobilize tribal communities for his late eighteenth-century uprising. While he conducted effective guerrilla warfare against colonial forces, he did not succeed in permanently expelling the British from the region. Therefore, only the first statement regarding his mobilization tactics is factually accurate, while the second is incorrect.

163. (C) They claimed to have seen a divine vision which mandated them to lead the rebellion.
These two brothers led a massive uprising in 1855, utilising their influence to unify thousands of people against economic exploitation. They asserted that their struggle was mandated by a divine vision, which provided religious legitimacy to their cause. This claim was a central part of their leadership and a well-documented fact that helped motivate their followers during the rebellion.

reflect the true historical roles of the individuals listed.

199. (D) Ramdas Tudu
To understand the historical narratives and religious beliefs of a specific community, an academic would study the work of this prominent intellectual. He authored texts that codified traditional customs and genesis myths, providing a comprehensive source for their heritage. These writings are essential for understanding how the community's worldview has been documented and preserved through their own scholarly tradition.

200. (A) Reinforce pride in the traditional Santhali way of life and 'Sari Dhorom'.
The literary and social efforts of this influential poet sought to foster pride in the traditional way of life and the community's ancestral faith. By writing in his native tongue and celebrating heritage, he inspired a socio-cultural awakening that helped protect the people's unique identity. His work was focused on this cultural reinforcement rather than on westernization or militant uprisings.

201. (C) Father of the Earth
The honorary title given to this revolutionary leader reflects his status as a foundational figure and protector of his people. It signifies his deep connection to the land and his role as a spiritual and political guide for his community during their struggle. This name remains a powerful symbol of his legacy as a defender of traditional rights and ancestral territories.

202. (D) Statement I is incorrect but Statement II is correct.
This resistance leader was a central figure in a major nineteenth-century armed uprising that took place in the early 1830s. He fought against colonial policies and economic exploitation. The statement regarding his influence by a much later twentieth-century non-violence movement is historically impossible, making the second statement true and the first statement factually incorrect in terms of chronological context.

203. (D) He was hanged from a banyan tree in Bhagalpur.
This early resistance leader was captured by colonial forces after leading a major late eighteenth-century uprising. He was executed in a public manner in the city of Bhagalpur, where he was hanged from a banyan tree. This historical event is a well-documented fact and serves as a major site of commemoration for his pioneering role in the freedom struggle.

204. (B) Demand for an independent industrial economy.
The 1855 rebellion was driven by severe grievances, including the loss of traditional land rights and extreme exploitation by moneylenders and corrupt officials. These economic and political factors were the primary causes of the uprising. However, a demand for an independent industrial economy was not a factor in this agrarian-based tribal movement, making that specific statement historically inaccurate.

205. (C) Sido Kanhu - Bhognadih
This pair correctly identifies a historical revolutionary and the village where he and his brothers initiated a massive uprising in 1855. This location remains a site of great historical importance as the starting point of the rebellion against colonial and economic oppression. Other options are incorrect as they associate leaders with birthplaces or regions that actually belong to different historical figures.

206. (D) Barhait / Maheshpur region
These two brothers were important military figures who sacrificed their lives during the 1855 uprising. Their martyrdom occurred during fierce combat with British troops in the region where the rebellion was most active. This loss was a significant moment in the history of the movement, highlighting the severe cost of the tribal struggle for land rights and justice against colonial forces.

207. (A) The Chero and Bhogta communities of Palamu.
During the mid-nineteenth century uprising, two brothers from one community formed a strong coalition with other local tribal groups in the Palamu district. By uniting with these allies, they created a formidable resistance against British

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making the first statement historically true and the second statement false.

173. (C) He worked extensively on irrigation projects and engineering designs alongside his political career.
This twentieth-century leader was a highly educated professional who had a successful career in engineering. He utilised his technical knowledge and political status to work for the welfare and development of tribal communities. The statement correctly identifies his background in irrigation and engineering projects, reflecting how he combined his professional skills with his dedication to socio-political upliftment for his people.

174. (D) He firmly opposed the idea of a separate state for tribals.
This legendary leader was an Oxford-educated scholar and an international sports hero who captained a gold-medal-winning hockey team. He was also a powerful voice for tribal rights in the national assembly. However, he was a staunch advocate for a separate state, not an opponent of the idea, making the statement about his opposition to the concept factually incorrect.

175. (A) Pandit Raghunath Murmu - Bidu Chandan
This pair correctly identifies a famous scholar and one of his most important literary works. He used a script he invented to write various plays and educational materials, which helped revitalize his community's culture and language. Other options are incorrect as they misattribute scripts, social organizations, or foundational religious texts to the wrong individuals or tribal groups in the region.

176. (B) Revive and preserve the linguistic and cultural heritage of the Ho tribe.
The creation of this unique writing system was a major cultural effort to preserve the linguistic heritage of a specific community. By providing a script for their tongue, the reformer aimed to protect their identity and promote literacy in their own language. This work was a significant step toward cultural assertion and the revival of traditional pride through written literature.

177. (B) He institutionalized the study of tribal and regional languages at the university level.
This academic and cultural icon played a vital role in strengthening the identity of his people by institutionalising the study of their languages at the university level. He worked to ensure that tribal heritage was academically recognized and documented. This contribution helped mainstream regional languages and provided an intellectual foundation for the movement to preserve and promote tribal culture globally.

178. (A) Sadhu Ram Chand Murmu - Akhil Bharatiya Adivasi Vikas Parishad
This list contains pairs of historical figures and their achievements. While several are correctly matched, one pair is historically inaccurate. It incorrectly labels a twentieth-century poet as the founder of a specific national development council. That organization was actually established by a different leader who focused on socio-political upliftment, while the poet's work was primarily focused on Santhali literature.

179. (C) Sadhu Ram Chand Murmu
A student researching the traditional beliefs and social customs of a specific tribal community would find the writings of this influential poet to be essential. He used his work to promote and codify the community's ancestral faith, fostering a sense of pride and cultural identity. His literary contributions were foundational in the modern effort to preserve this unique worldview and heritage.

180. (D) The alienation of tribal land through the breakdown of the Khuntkatti system by British laws and dikus.
The late nineteenth-century uprising led by this revolutionary was primarily caused by the systematic seizure of tribal lands. Colonial laws and outside exploiters had disrupted traditional land systems, leading to widespread grievances. The movement aimed to reclaim these ancestral lands and restore tribal autonomy, making land alienation the fundamental spark for the historic rebellion against the British and their allies.

181. (C) Munda and Oraon
This revolutionary leader is the central figure of an uprising that mobilized several tribal groups against colonial and economic oppression in the

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coordinated various tribal groups to challenge colonial rule using the local geography. Other pairs are incorrect because they misattribute leaders to different rebellions or time periods, such as linking mid-nineteenth-century warriors to earlier tribal movements or vice versa.

146. (A) Shekh Bhikari
During the 1857 revolt, a specific mountain pass became a site of major strategic importance. The leader associated with this location demonstrated great tactical skill by using the terrain to block British military advancements. His organization of local resistance at this geographical chokepoint was a critical part of the struggle against colonial forces in the Chotanagpur region during that period.

147. (C) Kharwar (and allied with Chero/Bhogta)
These two brothers were prominent figures in the 1857 uprising, hailing from a specific tribal community in the Palamu district. They formed a powerful coalition with other local groups, such as the Cheros and Bhogtas, to resist British rule. Their leadership during this national movement is a significant chapter in the history of their tribe and the broader region.

148. (D) Poto Sardar - Warang Chiti script
This list pairs historical figures with their respective movements or cultural contributions. While several are correct, one pair is historically inaccurate as it misattributes a script invention to a nineteenth-century resistance leader. He was actually a warrior who fought against colonial forces, whereas the script was created much later by a different individual for a different tribal language.

149. (C) Poto Sardar
To analyze the early resistance of the Ho tribe against British expansion in the 1830s, one must study the actions of this specific leader. He organized a major battle at a strategic valley to defend traditional rights and ancestral lands. His leadership during this period is a foundational example of tribal opposition to colonial rule and its impact on the community.

150. (B) Binod Bihari Mahto's Shivaji Samaj
The formation of a major regional political party was influenced by the social reform foundations laid by an earlier leader. He founded a society to promote unity and education within his community, which later provided a base for political mobilization. This earlier social movement was a key precursor to the later organized struggle for regional autonomy and tribal rights.

151. (D) Kolhan
This respected activist concentrated his efforts in a specific historical region known for its unique tribal governance and resistance. He mobilized the community to protect their traditional rights and ancestral lands from external encroachment. His work in this area is a significant part of the local history and continues to be celebrated by the people living in that region today.

152. (A) Both Statement I and Statement II are correct.
This twentieth-century leader was a staunch advocate for preserving the unique identity of tribal people. He argued that converting to other religions could erode this cultural heritage and supported measures to ensure that those who maintained traditional identities were protected. Both statements correctly describe his firm stance on protecting the socio-cultural and legal status of tribal communities in India.

153. (C) He won the Olympic Gold medal in field hockey in 1928 at Amsterdam.
This legendary personality earned international recognition as the captain of the national hockey team that won India's first Olympic gold. He later became a pivotal political figure, advocating for tribal rights and regional autonomy. This sporting achievement in 1928 is a well-documented fact, while other options incorrectly associate him with script inventions, constitutional opposition, or nineteenth-century military revolts.

154. (A) Akhil Bharatiya Adivasi Vikas Parishad by Kartik Oraon
Most of these items represent significant achievements in the fields of language, script invention, or creative writing within tribal communities. However, one specific organization was founded for the socio-political welfare and development of tribal people rather than as a literary or linguistic work. This makes it the only non-literary contribution on the list, despite its immense social and political importance.

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190. (D) His ultimate capture and execution by the British authorities.
The fierce resistance led by this warrior in a strategic valley eventually ended in his capture and subsequent execution by colonial authorities. He had mobilized his community to defend their traditional rights against British expansion in the 1830s. His ultimate fate as a martyr is a well-documented historical fact that remains a symbol of bravery and sacrifice for his people today.

191. (A) Oral history, folklore, and cultural memory of the Ho people.
The legacy of this respected historical figure is primarily maintained through the cultural memory and oral traditions of his people. His stories of resistance and defense of tribal rights have been passed down through generations in the form of songs and folklore. This local memory remains the most important way his life and contributions are honored in the present day.

192. (A) Both Statement I and Statement II are correct.
This twentieth-century leader was a dedicated defender of indigenous heritage and founded an organization to centralize welfare and development efforts for tribal people. He worked to preserve traditional cultural identity within the framework of independent India. Both statements correctly describe his advocacy for community traditions and his role in establishing influential organizations to support the progress of tribal populations.

193. (B) He formed the Adivasi Mahasabha in 1938 to politically organize the tribals.
This multifaceted leader formed a major socio-political organization in the late 1930s to advocate for tribal rights and regional autonomy. He used this platform to unify various communities and demand justice through democratic means. This achievement is a well-established historical fact, while other options incorrectly associate him with scripts, different honorary titles, or mid-nineteenth-century military rebellions in the region.

194. (A) He promoted the violent overthrow of the state apparatus.
This visionary scholar was a cultural and educational leader who realized the importance of a unique script for the preservation of his people's identity. He produced literature that emphasized social and moral values. However, he was not a militant figure and did not advocate for the violent overthrow of the state, making that specific statement factually false and a historical inaccuracy.

195. (C) Lakho Bodra - Ho community
This pair correctly identifies a cultural reformer and the specific tribal community he dedicated his life to empowering. He is celebrated for creating a writing system that revitalized the language and heritage of his people. Other pairs are incorrect as they associate individuals with tribal groups or literary traditions that actually belong to entirely different historical figures in the region's history.

196. (D) Differentiate and preserve their unique linguistic and ethno-cultural identity.
The adoption of a unique writing system by this community serves to protect and promote their distinct linguistic and cultural heritage. By using a script specific to their language, they can document their traditions and produce original literature, reinforcing their identity. This cultural assertion is a vital tool for maintaining their ethno-cultural pride and resisting assimilation into other dominant regional languages.

197. (C) Intellectual leadership, cultural resurgence, and academic advocacy at national and international forums.
This academic and cultural icon provided intellectual leadership for the regional movement by revitalizing traditional arts and music. He brought national and global attention to tribal concerns through his work in universities and international forums. His role was characterized by this sophisticated form of advocacy rather than through armed struggle, isolationism, or the exploitation of local resources in the region.

198. (B) Sadhu Ram Chand Murmu - Ol Chiki invention
This list pairs famous individuals with their major historical contributions or achievements. One pair is historically inaccurate, as it misattributes the creation of a specific script to a poet. That script was actually invented by a different scholar, while the poet's work focused on literary and religious themes. The other pairs accurately

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late nineteenth century. His movement sought to reclaim ancestral lands and restore traditional systems. While he is most famous among one specific tribe, his struggle and influence extended across several communities in the region during his period of historical activity.

182. (C) Statement I is correct but Statement II is incorrect.
This early resistance leader is recognized as a pioneer of tribal uprisings against the British East India Company in the late eighteenth century. He conducted guerrilla warfare to defend his people's lands. While he is celebrated as the first martyr, his rebellion did not feature modern artillery battles, making the first statement factually correct but the second statement historically inaccurate.

183. (D) The rallying cry of the rebellion was against the systemic exploitation by the British, Mahajans, and corrupt police.
The 1855 rebellion was a major uprising driven by the community's refusal to accept systemic economic exploitation and the loss of their lands. The movement targeted oppressive moneylenders, corrupt officials, and British authorities. This rallying cry for justice and land rights is a well-documented historical fact that defines one of the most important chapters in the history of tribal resistance.

184. (A) They survived and formed the first Santhal political party in 1880.
These two individuals were members of a prominent family that led a massive uprising in 1855. They served as military commanders and sacrificed their lives during the conflict. The statement that they survived and later formed a political party in 1880 is historically false, as records confirm they were killed in action during the rebellion they helped to lead as commanders.

185. (C) Shekh Bhikari - Chutupalu Ghati
This pair correctly identifies a revolutionary leader and the specific mountain pass where he conducted strategic resistance during the 1857 uprising. He utilised the local terrain to block British military advancements. Other pairs are incorrect as they associate leaders with birthplaces, regions, or historical events that actually belong to entirely different individuals or movements within the region's diverse history.

186. (A) The Indian Rebellion of 1857
The resistance led by these two brothers in the Palamu district was part of the wider national uprising against British rule that occurred in the mid-nineteenth century. They coordinated local tribes to challenge colonial authority, utilising the difficult landscape to their advantage. Their struggle is a significant local chapter of the broader 1857 rebellion, which sought to end colonial exploitation and authority.

187. (D) The threat his grassroots mobilization and Jury Panchayat posed to British-backed local exploiters.
The tragic end of this tribal leader was a result of the significant challenge his work posed to the colonial establishment and local exploiters. By mobilizing people through traditional systems and training youth for self-defense, he became a major threat to those benefiting from colonial rule. His death underscores the danger and effectiveness of his grassroots efforts to empower his community.

188. (B) Lado Jonko - Santhal Hul
This list contains pairs of historical figures and the movements they are associated with. One pair is historically inaccurate as it misattributes a major mid-nineteenth-century rebellion to a leader who was primarily known for his activism in a different region. The other pairs correctly associate leaders with electoral politics, anti-colonial uprisings, and social reform societies within their respective historical contexts.

189. (C) Binod Bihari Mahto
For an analysis of the social and political awakening of a specific community, one must study the foundational work of this influential leader. He founded organizations to promote social reform and education, which later provided the basis for organized political mobilization. His leadership was a key factor in unifying his community and strengthening their voice in the broader regional movement for autonomy.

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rule and colonial-backed thikadars. This strategic partnership was essential for conducting their prolonged guerrilla struggle in the forested terrain of the region during 1857.

208. (B) Poto Sardar - Awarded the Padma Shri
This list pairs historical figures with their achievements or ultimate fates. One pair is historically inaccurate because it misattributes a major national civilian honor to a nineteenth-century resistance leader. He was actually a warrior who was captured and executed by colonial authorities, whereas such awards are given by the modern Indian state to contemporary figures for their societal contributions.

209. (B) Shekh Bhikari at Chutupalu Ghati
To understand how natural landmarks were used strategically during the mid-nineteenth century uprising, researchers study the actions of this specific leader. He demonstrated great tactical skill by organizing local resistance at a mountain pass to halt colonial military advancements. His use of the geography as a chokepoint was a critical component of the struggle against the British in that region.

210. (A) Telanga Kharia
The creation of traditional dispute resolution systems was a direct result of the leadership of this tribal hero. He established these local courts to provide a traditional alternative to colonial judicial processes, thereby empowering his community and protecting their customs. This practical form of self-governance helped unify the people and reduced the influence of British administrative interference in their daily lives.

211. (C) Post-Independence (1960s-1990s)
This prominent politician was a key figure in the regional autonomy movement during the post-independence era, particularly between the 1960s and 1990s. He used democratic and parliamentary methods to keep the demand for a separate state alive. His leadership occurred long after the early nineteenth-century revolts, making him a major figure in the modern phase of the struggle for statehood.

212. (C) Statement I is correct but Statement II is incorrect.
This leader was a central figure in a major nineteenth-century struggle, uniting his community to assert their traditional rights against British expansion. While he offered fierce resistance, the colonial administration eventually used superior military force to suppress the movement, resulting in casualties on both sides. Therefore, the first statement regarding his leadership is correct, but the second regarding colonial casualties is false.

213. (C) He recognized the necessity of uniting the Kurmi and Santhal communities for a successful statehood movement.
This influential leader realized that achieving regional autonomy required a broad coalition of various demographic groups. He was a founder of a major socio-political organization and worked to bridge the gap between different communities to strengthen their collective voice. His focus on unity and social reform was a defining characteristic of his successful political career and his impact on the movement.

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214. (B) He is credited with translating the Indian Constitution into Santhali.
This respected figure is celebrated in regional history for his dedication to defending traditional tribal rights and autonomy. While he is a major figure in the cultural and historical narratives of his community, the statement that he translated the national constitution into a tribal language is factually false. His actual contributions were focused on activism and the preservation of indigenous governance systems.

215. (D) Kartik Oraon - Kurukh language and Oraon welfare
This pair correctly identifies a twentieth-century leader and his major contributions to the welfare of his community and the preservation of its traditional culture. He worked for socio-political upliftment within the democratic framework of India. Other options are incorrect as they misattribute script inventions, leadership of mid-nineteenth-century rebellions, or political party foundations to the wrong individuals or tribal groups.

164. (D) It was primarily fought in the Chotanagpur plateau (Ranchi area).
The 1855 rebellion was a major spontaneous uprising against economic exploitation and featured several key commanders. The British used heavy military force, including artillery, to suppress the movement. However, the rebellion was primarily concentrated in the Santhal Pargana region, not the Ranchi area of the Chotanagpur plateau, making the statement regarding its location historically incorrect.

165. (C) Shekh Bhikari - Dewan to Tikait Umrao Singh
This pair correctly identifies a historical leader and his role as a key official to a prominent local chief during the 1857 uprising. He was instrumental in organizing resistance and conducting military operations against colonial forces. Other pairs are incorrect as they associate leaders with scripts, time periods, or regions that actually belong to different historical figures or tribal movements.

166. (B) Blocking the Chutupalu Ghati by cutting down trees and digging trenches.
During the mid-nineteenth century uprising, this revolutionary leader utilised the natural landscape to halt the progress of colonial military forces. By creating roadblocks and digging trenches at a strategic mountain pass, he significantly delayed the British advance. This tactical use of geography was a defining feature of his military leadership and an essential part of the resistance efforts in the region.

167. (D) Encroachment on their traditional lands and exploitation by British-backed thikadars in Palamu.
The 1857 uprising led by these two brothers was primarily a reaction to the loss of their ancestral lands and exploitation by British-backed local contractors. They fought to reclaim their traditional rights and protect their community from economic oppression in the Palamu district. This struggle was a direct response to colonial land policies that had allowed outsiders to seize tribal territories.

168. (A) Lado Jonko - Founder of Adivasi Mahasabha
This list pairs historical figures with their respective roles or achievements. One pair is historically incorrect as it misattributes a foundational political organization to a resistance leader who was primarily known for his activism in a specific region. Other pairs accurately associate leaders with traditional judicial systems, major valley battles, and social reform efforts within their respective communities.

169. (C) N.E. Horo
A researcher analyzing the early post-independence struggle for regional autonomy through democratic means would find the speeches of this leader to be essential primary sources. He was a prominent politician who used his position in legislative bodies and official memorandums to persistently demand a separate state. His work represents the parliamentary and institutional phase of the long-standing movement for regional recognition.

170. (A) The Hos under Poto Sardar
This historical battle in a strategic valley is remembered for the determined resistance offered by members of a specific tribal community. Led by a courageous warrior, the people fought to defend their ancestral lands against British colonial expansion in the 1830s. The engagement is a defining moment in the tribe's history of opposition to foreign authority and economic subjugation.

171. (D) Shibu Soren
To build a strong political front for regional autonomy, an influential leader from one community formed a strategic partnership with a prominent figure from another. This alliance was a cornerstone of a major socio-political organization that unified diverse demographic groups. The cooperation between these two leaders was a vital factor in increasing the movement's strength and overall political influence.

172. (C) Statement I is correct but Statement II is incorrect.
This respected figure was deeply committed to defending the traditional rights and cultural autonomy of his community against external encroachment. He mobilized people to resist exploitation and maintain their heritage. While he was a significant activist, he did not promote the assimilation of his culture into western ways,

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225. (B) Bir Budhu Bhagat - Larka Rebellion
This pair correctly identifies a historical resistance leader and the specific nineteenth-century armed uprising he led against colonial land policies. He demonstrated great courage and died as a martyr fighting for his people's rights. Other pairs are incorrect as they misattribute leaders to rebellions that occurred in different centuries or among entirely different tribal communities within the region's history.

226. (A) The transfer of tribal lands to outside Sikh and Muslim thikadars (contractors).
The 1831 uprising was primarily caused by the transfer of ancestral tribal lands to outside contractors. This loss of land and the subsequent economic exploitation led to widespread grievances among the local population. The rebellion was a direct response to these oppressive land policies, as the community fought to reclaim their traditional territories and resist the combined authority of exploiters.

227. (C) Guerrilla warfare from the dense forests and hills
This early resistance leader utilised the dense forests and hills to conduct effective guerrilla warfare against colonial forces in the late eighteenth century. By using these unconventional tactics, he was able to challenge the authority of the British East India Company despite its superior conventional military strength. This method of fighting was a defining characteristic of his pioneering struggle for justice.

228. (D) Nilamber Pitamber - Munda Ulgulan
This list pairs historical figures with their birthplaces, roles, or associated movements. One pair is historically incorrect as it misattributes a mid-nineteenth-century revolutionary leader to a late nineteenth-century uprising. He and his brother were actually leaders of an earlier revolt during 1857. The other pairs accurately reflect the true relationships and historical roles of the individuals and their respective movements.

229. (C) Shekh Bhikari
To understand the involvement of leaders from diverse communities in the mid-nineteenth century uprising, researchers focus on this specific individual. He served as a key official and coordinated resistance against British forces in the Chotanagpur region during 1857. His role demonstrates the unified nature of the struggle against colonial rule, bringing together different social and tribal groups in a common cause.

230. (B) Cementing their legacy as enduring symbols of Kharwar resistance against colonialism.
The execution of these two brothers by colonial authorities did not end their influence. Instead, their sacrifice cemented their legacy as enduring symbols of resistance against colonialism and economic exploitation for their community. They remain revered martyrs whose bravery and leadership during the 1857 uprising continue to be celebrated as a significant part of the region's historical and cultural identity.

231. (D) Preparing a disciplined cadre to resist colonial exploitation.
This tribal leader established traditional training centers to prepare a disciplined cadre of youth to resist colonial exploitation and defend their rights. By teaching martial arts and organizational skills, he aimed to empower his community to challenge the authority of the British and their local allies. This grassroots mobilization was a central part of his strategy to achieve social and political autonomy.

232. (C) Statement I is correct but Statement II is incorrect.
This prominent politician was a key figure in the regional autonomy movement, using his position in legislative bodies to push for a separate state through democratic means. His career was defined by these parliamentary debates and institutional advocacy within the Indian state. Both statements correctly contrast his peaceful and legal approach with the fact that he did not resort to armed conflict.

233. (C) He was a leader of the Ho community who fought the British at Serengsia Ghati.
This historical figure was a leader within his community who led a major battle against British expansion in the 1830s. He is remembered for his fierce resistance at a strategic valley to defend traditional land rights. This military leadership is a well-documented fact, while other options incorrectly associate him with script inventions, non-violent social reform, or modern international representations.

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234. (A) He firmly opposed the alliance with Santhals, preventing the formation of JMM.
This influential leader was a major advocate for education and a founder of a social reform society. He played a critical role in building a broad-based coalition for the regional autonomy movement. The statement that he opposed an alliance with other communities is factually false, as he was actually instrumental in forming a unified political front to strengthen the struggle for statehood.

235. (D) Lado Jonko - Kolhan folklore and resistance
This pair correctly identifies a historical figure whose legacy is deeply preserved through regional folklore and stories of resistance. He is celebrated for his dedication to defending tribal rights and traditional autonomy against external pressures. Other options are incorrect as they associate leaders with script inventions, foundational religious texts, or modern political party foundations that belong to different individuals.

236. (B) The organized assertion of tribal rights and pushback against religious conversion at the national level.
The leadership of this individual was most significantly marked by his organized efforts to assert tribal rights and challenge socio-religious changes at the national level. He founded influential organizations and used his political status in independent India to advocate for the protection of indigenous identities. This legislative and institutional struggle was a key feature of his contribution to tribal welfare and development.

237. (C) Jaipal Singh Munda
This honorary title, meaning "Great Leader," is used to refer to a legendary figure who excelled in international sports and later became a powerful voice for tribal rights. He captained a gold-medal-winning hockey team and was a key leader in the movement for regional autonomy. This nickname remains synonymous with his name and reflects the high esteem he achieved across the region.

238. (D) Dr. Ramdayal Munda - 1831 Kol Rebellion
This list pairs famous personalities with their honorary titles, achievements, or historical movements. One pair is historically inaccurate because it misattributes an early nineteenth-century armed uprising to a late twentieth-century academic and cultural leader. He was actually known for his intellectual work and national honors, while the rebellion occurred over a century before his birth. The other pairs are correct.

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239. (A) Pandit Raghunath Murmu and Lakho Bodra
To analyze how tribal languages developed from oral traditions into formal writing systems, one must study the contributions of these two scholars. They were each responsible for creating a unique script for their respective communities, providing a vital tool for the preservation of their linguistic heritage. Their work represents a major milestone in the cultural and literary history of regional tribal societies.

240. (B) The academic mainstreaming of tribal and regional languages and literature.
The academic leadership of this distinguished individual led to the institutional recognition of tribal and regional languages within the university system. By establishing these studies, he helped mainstream indigenous literature and culture, ensuring they were documented and respected as serious academic subjects. This contribution provided an intellectual foundation for the preservation and promotion of tribal heritage on a wider scale.

241. (B) The immense contribution and patriotism of tribal individuals in defending independent India.
The extraordinary bravery and sacrifice of this soldier during the 1971 war highlight the deep patriotism and immense contribution of tribal individuals to the defense of independent India. His heroics in a major battle, for which he received the highest military award, are a source of pride for his community and a testament to the diverse strength of the national army.

242. (A) Both Statement I and Statement II are correct.
This foundational literary work and its author are essential for understanding the traditional customs and worldview of their community. By documenting religious and social traditions in a written text, the author helped protect the cultural heritage of his people from being lost. Both statements correctly identify his role in

codifying these traditions and his authorship of this important piece of literature.

243. (C) His poetry significantly aided the 'Sari Dhorom' movement and fostered Santhali cultural pride.
This influential poet is celebrated for his role in fostering cultural pride and supporting the traditional faith of his community. Through his literary work, he sparked a modern socio-cultural awakening during the twentieth century. This contribution to linguistic and religious revival is a well-established fact, while other options incorrectly associate him with different scriptures, wars, or late nineteenth-century rebellions.

244. (D) The demand for a permanently integrated global economy.
The movement led by this revolutionary in the late nineteenth century involved social and religious reforms, as well as armed resistance against land alienation and outside exploiters. While it focused on reclaiming traditional rights, the demand for a permanently integrated global economy was not a goal of this agrarian-based tribal uprising, making it the only inaccurate aspect on the list.

245. (C) Bir Budhu Bhagat - Larka Rebellion
This pair correctly identifies a historical leader and the specific nineteenth-century armed uprising he led against colonial land policies. He demonstrated great courage and died as a martyr fighting for his people's rights. Other pairs are incorrect as they misattribute leaders to rebellions that occurred in different centuries or among entirely different tribal communities within the region's history.

246. (B) Chutupalu Ghati (Tagore Hill / Ranchi area)
The execution of these two revolutionary leaders by colonial authorities took place at a location that has since become a major site of historical memory. They were hanged by the British in 1858 after leading strategic resistance during the mid-nineteenth century uprising. This event remains a foundational part of the region's struggle for freedom and a symbol of their sacrifice.

247. (D) The British East India Company forces and supportive Rajput thikadars
During the 1857 uprising, two brothers led an armed resistance in the Palamu district against the British East India Company and their local supporters. They fought to reclaim traditional land rights and protect their community from colonial economic oppression. Their struggle was a determined effort to overthrow foreign authority and the systems of exploitation that it had introduced into their lands.

248. (A) Poto Sardar - Warang Chiti script
This list pairs historical figures with their respective movements, systems, or achievements. One pair is historically inaccurate as it misattributes a script invention to a nineteenth-century resistance leader. He was actually a warrior who fought against colonial expansion, whereas the script was created much later by a different individual for a different tribal language, making the other pairs correctly matched.

249. (C) Binod Bihari Mahto and Shibu Soren
To build a successful movement for regional autonomy, two influential leaders from different demographic backgrounds formed a strategic alliance. This cooperation was foundational for a major socio-political organization that unified diverse groups in their struggle for statehood. Their joint efforts strengthened the political voice of the region and were a vital factor in the long-term success of the autonomy movement.

250. (A) Defense of the traditional rights and autonomy of the Ho people against external encroachment.
The historical significance of this respected figure stems from his dedication to defending the traditional rights and autonomy of his community against external encroachment. He mobilized people to resist the loss of their lands and ancestral heritage. His activism in his region is celebrated as a major example of tribal opposition to exploitation and the preservation of indigenous systems of governance.

251. (B) Systematically documenting the figures' life story, kritiyan, and contribution
The academic symposium establishes a methodological framework to evaluate regional historical narratives. Its primary goal involves

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ensures that their profound contributions remain a focal point in the continued study of regional language areas. By maintaining this focus, the academic project helps to preserve the legacy of these heroes for future generations of students and researchers.

286. (D) Ramdas Tudu and Sadhu Ram Chand Murmu
An academic consortium recently focused its research on specific profiles within the study of regional figures. They isolated the profiles of Ramdas Tudu and Sadhu Ram Chand Murmu to meticulously map their historical significance. By concentrating on these two individuals, the consortium could better examine how their life stories and kritiyan contributed to the overall identity of regional areas.

287. (C) Evaluating its academic significance within regional languages areas
Researchers applied a strict analytical lens to the kritiyan of Ramdas Tudu for a specific academic purpose. They aimed to evaluate its broader academic significance within tribal and regional language areas. This detailed examination allows scholars to determine the impact of his work on the development of regional literature and its role in shaping the scholarly understanding of the region.

288. (B) His life story
To comprehend the foundational contribution of Sadhu Ram Chand Murmu to regional identity, the consortium performed a specific assessment. They evaluated his life story to see how his personal experiences and historical journey influenced the region's character. This focus on personal narrative helps scholars understand the human element behind regional identity and the role of individual heroes in its formation.

289. (D) External interpretive models
The scholarly consensus regarding the analysis of regional heroes highlights a major methodological restriction. Researchers are instructed to avoid using external interpretive models when studying these figures. Instead, they must rely exclusively on documented life stories and kritiyan. This restriction ensures that the history of regional language areas is understood on its own terms, based on its own records.

290. (A) Embedding their kritiyan and life stories in the advanced curriculum
The rigorous evaluation conducted by the consortium has a specific and lasting intended outcome. It guarantees that the kritiyan and life stories of regional heroes like Ramdas Tudu and Sadhu Ram Chand Murmu are permanently embedded in the advanced curriculum. This ensures that their contributions remain a central part of regional studies and are consistently taught to future scholars.

291. (C) To synthesize the collective impact of the heroes of tribal and regional languages areas
A comprehensive academic review was conducted with a broad goal in mind. Its purpose was to synthesize the collective impact of the heroes from tribal and regional language areas. By looking at multiple figures together, the review provides an overarching perspective on how these individuals influenced the region's history, language, and culture through their shared and interconnected legacies.

292. (A) Birsa Munda, Jaipal Singh Munda, and Dr. Ramdayal Munda
This overarching case study explicitly evaluates the work and history of three seminal figures. These individuals include Birsa Munda, Jaipal Singh Munda, and Dr. Ramdayal Munda. By examining these three heroes together, researchers can identify common academic themes in their life stories and kritiyan, leading to a deeper understanding of the collective historical development within regional language area studies.

293. (D) A historical baseline
Within the structural framework of the academic review, the contribution of Birsa Munda is given a specific role. It is identified as having established a historical baseline for regional studies. This baseline serves as a starting point for scholars to analyze and compare the later contributions and life stories of other regional figures, such as Jaipal Singh Munda.

294. (B) The collective kritiyan of these figures
Researchers reached a significant conclusion regarding the development of scholarly discussion in regional studies. They determined that the collective kritiyan of figures like Birsa

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260. (A) It honors their historical roles and reinforces necessary academic rigor
Prioritizing the contributions of regional heroes in the academic syllabus achieves two important goals. First, it properly honors the historical roles these individuals played within their communities. Second, it reinforces the academic rigor needed to study regional language areas effectively. This dual focus ensures that the subject is treated with both respect and a high scholarly standard.

261. (D) Analyzing the life story, kritiyan, and contribution of these three specific figures
The archival research project seeks to preserve foundational narratives by focusing on specific regional figures. Its primary objective is to analyze the life stories, kritiyan, and contributions of Nilamber-Pitamber, Telanga Kharia, and N.E. Horo. This systematic preservation ensures that their historical roles are documented and categorized within the scholarly frameworks used for studying regional language area histories.

262. (B) Strictly through the lenses of life story and kritiyan
Researchers participating in the archival project employ a thematic approach to manage historical data. They categorize this information strictly through the lenses of life stories and kritiyan. This specific focus allows for a structured evaluation of the individuals' personal histories and their documented works, ensuring that the research remains concentrated on the core parameters of regional historical documentation.

263. (C) Within the strict parameters of their regional languages areas
The archival mandate provides specific guidelines for evaluating the historical impact of Nilamber-Pitamber and Telanga Kharia. Their contributions must be assessed strictly within the parameters of their respective regional language areas. This localized focus ensures that their achievements are understood in the proper cultural and linguistic context, highlighting their significance to the specific communities they represented and influenced.

264. (D) Documenting his kritiyan and its alignment with his broader contribution
The academic exploration of N.E. Horo is based on a specific documentation strategy. It is anchored in recording his kritiyan and analyzing how these works align with his broader contribution to society. This approach allows scholars to see the direct connection between his creative or scholarly outputs and the overall historical impact he made within regional language area studies.

265. (A) An intersection of narrative history and regional linguistic identity
Scholars participating in the project identify a unique academic position for regional heroes. These figures represent the intersection of narrative history and regional linguistic identity. This concept highlights how their personal stories are deeply intertwined with the development of language and culture in their areas, making them essential subjects for understanding the complex history of these specific regions.

266. (B) Poto Sardar, Binod Bihari Mahto, and Lado Jonko
The academic task force focuses its investigation on a specific set of regional figures. These individuals include Poto Sardar, Binod Bihari Mahto, and Lado Jonko. By evaluating their life stories and kritiyan, the task force aims to understand their relevance within regional heritage studies. This targeted focus allows for a more detailed analysis of their specific historical impacts.

267. (B) To understand the underlying socio-linguistic dynamics of the region
A comparative analysis of life stories is central to the research framework used by the task force. This methodology is designed to help researchers understand the underlying socio-linguistic dynamics of the region. By comparing how different figures lived and worked, scholars can gain a deeper understanding of how social structures and language use evolved and interacted over time.

268. (A) The kritiyan of Binod Bihari Mahto
To measure historical impact, the task force examines multiple sources of information simultaneously. They scrutinize the kritiyan

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of Binod Bihari Mahto alongside the narratives of Poto Sardar and Lado Jonko. This combined analysis helps scholars evaluate how individual works and personal stories contribute to the broader historical understanding of regional language areas and the heroes who shaped them.

269. (C) Prioritizing solely provided documentation of life stories and kritiyan
The task force adheres to a strict analytical methodology that limits the scope of their research. This approach prioritizes solely the provided documentation regarding life stories and kritiyan. By avoiding external historical inferences, the researchers ensure that their findings are based directly on established records, maintaining the integrity and focus of the regional history module they are building.

270. (D) A verifiable regional history module
By concentrating on the direct contributions of regional heroes, the academic task force seeks to create a specific educational outcome. Their goal is to construct a verifiable regional history module. This module ensures that the life stories and kritiyan of these figures are central to regional scholarship, providing a standardized and reliable resource for studying the history of these areas.

271. (C) Kartik Oraon and Jaipal Singh Munda
The specialized academic seminar focused its evaluation on two prominent figures known for their profound legacies. These figures are Kartik Oraon and Jaipal Singh Munda. The seminar aimed to deconstruct their life stories and contributions to better understand their influence. By prioritizing these specific individuals, researchers could develop a more detailed academic framework for studying regional language area history.

272. (B) How their life story structurally influenced regional educational paradigms
Educational theorists at the seminar were interested in the structural impact of regional heroes. They aimed to assess how the life stories of Jaipal Singh Munda and Kartik Oraon influenced regional educational paradigms. This focus allows scholars to see how personal narratives and historical experiences can shape the way education is structured and delivered within specific regional and linguistic contexts.

273. (D) Their documented kritiyan
The seminar followed strict methodological guidelines regarding the sources used for evaluation. All assessments of a figure's contribution had to be directly derived from their documented kritiyan. This requirement ensures that academic conclusions are based on factual evidence and verified works, providing a solid foundation for research into the history and development of tribal and regional language areas.

274. (A) Analyzing the kritiyan of Kartik Oraon and the life story of Jaipal Singh Munda
Researchers believe that a combined analysis of different historical elements provides essential information about regional development. Specifically, analyzing the kritiyan of Kartik Oraon alongside the life story of Jaipal Singh Munda offers critical insights into the evolution of regional language areas. This integrated approach helps scholars understand how both individual works and life experiences drive historical change.

275. (C) A deep, text-based understanding of their life story and kritiyan
The scholarly consensus reached at the seminar highlights a requirement for advancing academic research in regional studies. Experts concluded that a deep, text-based understanding of the life story and kritiyan of these figures is indispensable. This rigorous approach ensures that future research remains accurate and continues to build upon the factual documentation of those who shaped regional language areas.

276. (A) Pandit Raghunath Murmu and Lakho Bodra
The special issue of the scholarly journal focuses on the critical academic assessment of two major figures. These individuals are Pandit Raghunath Murmu and Lakho Bodra. The journal examines their life stories and kritiyan to understand their impact on regional language areas. This focus highlights their roles as essential figures whose contributions are fundamental to the study of regional history.

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277. (D) An intensive study of their respective life stories
To understand the structural foundations of regional language areas, the editorial board suggests a specific academic requirement. This process necessitates an intensive study of the life stories of regional heroes. By exploring these personal narratives in depth, scholars can better comprehend the historical context and the individual influences that shaped the linguistic and cultural identity of these regions.

278. (B) Determining its foundational role in regional linguistic frameworks
Scholars conducted an analysis of the kritiyan of Pandit Raghunath Murmu for a specific purpose. They wanted to determine how his work served as a foundational element within regional linguistic frameworks. This analysis helps researchers understand the development of language in the region and the significant impact that his contributions had on establishing a structured and recognized linguistic identity.

279. (C) Measuring impact through documented contribution and kritiyan lenses
The journal established strict analytical criteria for researchers to follow when measuring historical impact. This criteria required measuring impact solely through the lenses of documented contributions and kritiyan. By using these specific parameters, the academic community ensures that evaluations of regional heroes remain objective and based on the verifiable records of their lives and their significant historical achievements.

280. (D) Continuous academic engagement with their life story and kritiyan
Maintaining the scholarly integrity of regional language studies requires a long-term commitment. The journal concludes that continuous academic engagement with the life stories and kritiyan of regional heroes is essential. This ongoing research ensures that the foundational works and histories of these figures are not lost and continue to be studied with the necessary rigor and detail required.

281. (A) Dr. Ramdayal Munda and Paramveer Albert Ekka
The analytical project initiated by the university's department of historical studies concentrates on two specific figures. These figures are Dr. Ramdayal Munda and Paramveer Albert Ekka. The project examines their life stories and contributions within the context of regional history. By focusing on these distinct individuals, the university aims to highlight their unique roles as regional and tribal heroes.

282. (B) A structural analysis of his kritiyan and life story
The research methodology dictates that the evaluation of Dr. Ramdayal Munda must follow a specific academic path. It must be rooted in a structural analysis of his kritiyan and his life story. This approach ensures that the study remains focused on his actual works and documented life events, providing a clear and factual basis for understanding his historical impact.

283. (B) Regional historical narratives
Studying Paramveer Albert Ekka requires scholars to use a specific framework for their research. They must assess his historical contribution strictly within the context of regional historical narratives. This ensures that his achievements are understood in relation to the specific events and cultural environments of the region, emphasizing his importance as a hero within those tribal and regional areas.

284. (A) As heroes of tribal and regional languages areas
Researchers in the project argue that both Dr. Ramdayal Munda and Paramveer Albert Ekka belong to a specific classification. Despite having impacts in different domains, they are both fundamentally classified as heroes of tribal and regional language areas. This common categorization helps scholars integrate their diverse contributions into a single, unified study of the region's historical and cultural development.

285. (C) Ensuring their contribution remains a focal point in regional language study
The university aims to achieve a specific goal by standardizing the academic approach used for these historical figures. This standardization

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Munda and Dr. Ramdayal Munda fundamentally shaped the academic discourse. These works provided the necessary foundation and structure for how regional language areas are studied and understood within the context of tribal and regional history.

295. (C) Continuous, structured examination of their life story and contribution
Maintaining scholarly rigor in regional language programs requires a specific academic practice. The review emphasizes that a continuous and structured examination of the life stories and contributions of regional heroes is vital. This ongoing process ensures that the research remains accurate and that the foundational history of these areas continues to be explored in a disciplined and systematic way.

296. (D) Developing a universal evaluation metric for these specific heroes
The regional historiography seminar concluded with a focus on creating a standardized research tool. Its central goal was to develop a universal evaluation metric for heroes of tribal and regional language areas. This metric was designed to standardize the way life stories and kritiyan are analyzed, ensuring that different figures can be evaluated using a consistent and objective academic standard.

297. (A) Tilka Manjhi, Sido Kanhu, and Pandit Raghunath Murmu
The new academic metric was designed to standardize the study of specific historical figures. These figures include Tilka Manjhi, Sido Kanhu, and Pandit Raghunath Murmu. By applying this metric to these individuals, researchers can ensure that their life stories and contributions are measured and documented in a uniform way, preserving their legacy within the context of regional history.

298. (B) With the same academic rigor applied to the kritiyan of Pandit Raghunath Murmu
The architectural framework of the seminar established a standard for how research should be conducted. It dictated that the life story of Sido Kanhu must be analyzed with the same academic rigor applied to the kritiyan of Pandit Raghunath Murmu. This ensures that different types of historical evidence are treated with the same level of scholarly discipline and careful analysis.

299. (B) It ensures their contribution is measured objectively based on respective kritiyan
Scholars agreed on the importance of standardizing the approach to regional heroes for a specific reason. This standardization ensures that the contribution of each figure is measured objectively based on their respective kritiyan. By using a consistent framework, researchers can avoid subjective interpretations and provide a more accurate and reliable record of how these individuals influenced their regional language areas.

300. (A) The life stories of the figures
The methodological guidelines established during the seminar were intended to focus research efforts. These guidelines ensured that the life stories of the figures remained the primary source of academic inquiry. By keeping the focus on these personal narratives and the associated kritiyan, the seminar secured a permanent legacy for these regional heroes within the study of regional language areas.

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the systematic documentation of the life stories, kritiyan, and contributions of prominent figures from tribal and regional language areas. This approach ensures that the inaugural phase of historical research follows a structured and focused academic discourse regarding these regional heroes.

252. (A) Birsa Munda, Bir Budhubagat, and Tilka Manjhi
During the initial phase of the historical documentation process, the research committee designated specific individuals as primary subjects. These subjects include Birsa Munda, Bir Budhubagat, and Tilka Manjhi. Studying these particular heroes provides scholars with essential insights into the cultural frameworks and historical narratives of regional areas, allowing for a more comprehensive understanding of their influence.

253. (C) The critical examination of their life stories
Rigorous academic analysis within tribal and regional language areas necessitates a specific foundation. Scholars argue that such an evaluation must fundamentally depend on the critical examination of the life stories of historical figures. This focused examination allows for a thorough understanding of their individual journeys and the impact they had on their respective regional and linguistic environments.

254. (D) The academic evaluation of their respective kritiyan
Understanding the broader societal contribution of regional heroes requires a measurable academic standard. The evaluation of their kritiyan, or works and achievements, serves as a vital metric in this process. By focusing on these documented outputs, researchers can accurately assess how these figures shaped society and influenced the historical development of their tribal and regional areas.

255. (C) Integrate their life stories and kritiyan into standardized academic curricula
Educational institutions play a significant role in preserving the legacy of regional heroes. They are encouraged to incorporate the life stories and kritiyan of these figures into standardized academic curricula. This integration ensures that the contributions of these heroes remain accessible for future scholarly research, thereby safeguarding the historical and cultural heritage of tribal and regional areas.

256. (B) Exploring the legacy of Sido Kanhu, Chand Bhairo, and Shekh Bhikari
The departmental review focuses on curriculum development concerning historical figures from regional language areas. Specifically, it explores the legacy left by Sido Kanhu, Chand Bhairo, and Shekh Bhikari. By examining their roles, the review aims to design modules that accurately reflect their influence on regional consciousness and ensures that their historical importance is preserved academically.

257. (D) As foundational elements of regional languages areas
The academic framework provides specific instructions on how the kritiyan of historical figures should be perceived. These works must be interpreted as foundational elements within regional language areas rather than being dismissed as simple footnotes. This perspective ensures that their contributions are recognized for their deep influence on the regional identity and the linguistic development of their areas.

258. (A) The evolution of regional leadership
Mapping the contributions of specific heroes allows scholars to conduct a detailed assessment of regional history. By structurally analyzing the work of figures like Shekh Bhikari, Chand Bhairo, and Sido Kanhu, researchers can effectively track the evolution of regional leadership. This analysis provides a clearer picture of how leadership roles transitioned and developed within these specific language areas.

259. (C) Strict adherence to documented life stories and kritiyan
The pedagogical approach for studying regional heroes emphasizes a rigorous methodological standard. Understanding these figures requires researchers to maintain a strict adherence to documented life stories and kritiyan. This ensures that the academic analysis remains grounded in factual records and primary sources, providing a reliable basis for interpreting their historical significance within tribal and regional language contexts.

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